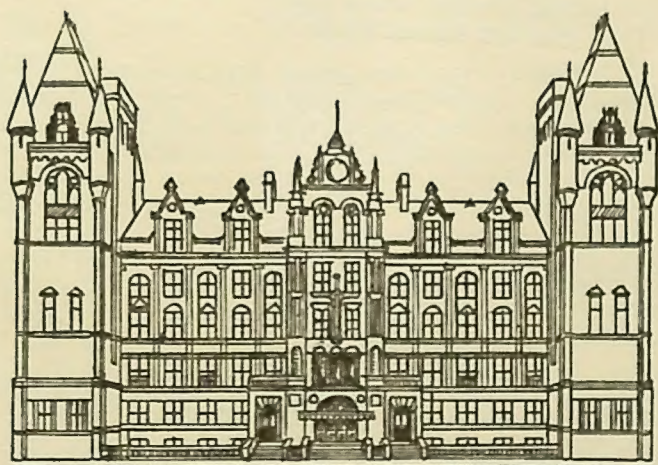


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Gillian Ashby

THE R·C·M MAGAZINE

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*College Student

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Director's Address

Monday, September 23, 1968

First of all my wife and I would like to thank all those professors and students who so kindly sent us postcards and letters from all parts of the world during the vacation, 60 of them from 15 different countries. A professor in Japan—two others in the Benedictine Monastery in Solesmes in France—a student who one day wrote from the Euphrates Marshes and later whilst giving Television and Radio programmes on Arabic music in Kuwait. It can hardly be said we are unadventurous or insular in our outlook. Not all of you will have had a real holiday but 'a change is as good as a rest.' and I hope everyone is rested and anxious to get to work again.

It is sad that each year in September so many students familiar to us are missing; we wish them all good fortune in the profession. On the other hand it is always refreshing to see and welcome new students on the threshold of their professional careers. It is a great tonic for me and the older members of the staff to feel the enthusiasm and vitality they bring each year to College life. I understand that this year the new students are a talented and a good looking lot: so that we may take stock of them and give them a warm welcome—I will ask them to stand. There are 203 new students and 25 from overseas—Australia 1, Canada 1, Hong Kong 2, Japan 2, Kuala Lumpur 1, New Zealand 2, Rhodesia 1, Singapore 3, South Africa 1, Turkey 1, U.S.A. 7, Uruguay 1, Zambia 2. There are no political prejudices inside the College—we are all here to serve music. I would like to give a special welcome to all of them and hope that the work and life here in London will be a pleasure they will always remember.

This morning I would like to speak to you for a few minutes about Student Unrest, Future Development, Domestic matters and Personal Obligations.

Student Unrest

Since the French crisis some months ago the Press has not allowed a day to pass without reports of Student Unrest at home or abroad. It is not sensational news if 'Dog bites Man'—but it is if 'Man bites Dog' and so it is daily news for the Press if students kick against their masters. I have been asked many times recently if the RCM is free from the discontent. Each time I have replied that students here simply do not have time to protest about anything. Music is a Discipline, and a Discipline which demands all our mental and moral attention. In East Germany, Czechoslovakia, Switzerland, West Germany, France, I have found the same situation. One example: Mr André Navarra, who begins his Master Course for post-graduate cellists here this week, told me that during the crisis in Paris he returned from a foreign tour to teach at the Conservatoire but could get no nearer than Brussels. From Brussels he took a taxi to Paris, went to the Conservatoire and found it occupied by a sit-down strike of students not one of whom he recognized. He therefore went home and to his astonishment and pleasure found all his students sitting outside his house waiting for their lessons.

Conflict between Youth and Age is stupid for as Burke wrote in the 18th century 'Society is a partnership between generation and generation. Conflict makes continuation of Society impossible.' Our President, The Queen Mother, The Council and the staff of the College have great pride in you all. I mention our President for Her Majesty takes a great interest in you. Recently she mentioned an article she had read in the *College Magazine* and said how much she looks forward to it each term. As I said we have great pride in you—our interests are your interests and we must work together if the College is to remain one of the best in the world. We cannot afford to fight. We must try to understand each other. I must remember it is not so long ago since I thought and behaved as you do—you must remember it will not be so long before you think and behave as I do. The professors and staff are here to put professional knowledge and experience at your service and they welcome your energy and 'insatiable curiosity.' If we fail, if you fail it can only be for lack of tolerance and understanding. I am reminded of something George Bernard Shaw once said to students leaving school. He said: 'You all think, don't you, that you are nearly grown up. I thought so when I was your age; and now after 81 years of that expectation I have not grown up yet. The same thing will happen to you. You escape from school only to discover that the world is a bigger school and that you are back again in the first form. Before you can work your way up again you will be as old as I am.'

The Student Association is a vital part of College life. For nearly 50 years, to my knowledge, it has flamed or flickered according to the fuel put into it by its President and Committee.

This is not a residential college and therefore many students feel they have no time to give to social and other organizations within the Association. Yet, during the past few years the Association has developed its scope as a result of a succession of public-spirited officers. This year we have again an active committee which unfortunately is not in full agreement over certain policies which I need not mention today. I have therefore, as Patron of the Association, decided to call an Extraordinary General Meeting of all students on Tuesday, October 15 at 5.15 pm in this hall to debate and vote on whether or not to join the NUS.

This meeting is important for you all and for the College. I trust all will be present so that the wishes of the majority may prevail.

Future developments

Since 1965, when our President opened the New Building, we have been able gradually to widen the course of study for all students. Thanks to the generosity of the Leche, Pilgrim and Chase Trusts, work will begin shortly on the new Exhibition Hall for our collection of Historical Instruments. It is to be built in the East Court and will provide proper conditions for the display of our precious instruments which hitherto have been stored all over the College. Many of them are to be restored to playing condition. Some of them may be used occasionally for performance and the more delicate instruments will be recorded for the benefit of students and visitors.

The Electronics Studio at long last is ready and Mr Tristram Cary begins his course for composers this term.

Our main concern for the future will be student welfare. A hostel for about 40 men students will be opened in September next and as soon as funds can be raised we intend to build a Gymnasium or Recreation Hall in the East Court alongside the New Exhibition Hall. You will be

consulted when plans are made. This is the only country I know where physical training is not compulsory for music students, and it will certainly become part of the curriculum when the Hall is built.

Although our Government grant has been increased this year, money for capital projects is hard to find. We intend therefore to start a new drive during 1969 to raise funds so that we can go ahead without waiting for public assistance. I shall speak in detail about this in January next and will ask for your practical help.

Although we are short of funds there is always a wealth of criticism available. This is sometimes irritating but yet invaluable for it prevents complacency. A recent criticism was made that we are carrying too many passengers—that there are a number of students here who, for various reasons, will never make the grade. All of you who enter the College are judged to have the talent to become professional musicians. But some of you find it difficult to discipline yourselves to College life and waste a great deal of time. Therefore six professors have been appointed this term as Tutorial Counsellors for first-year students. Each will be responsible for about 30 students, to advise and help them to organize themselves and their work during the first year in College. The Counsellors will be responsible to the Registrar and will bring to his notice any problem needing his attention.

In July all first-year students will take a comprehensive examination and they will be expected to show satisfactory progress in their work. Those who fail will be asked to leave. Those who pass will in subsequent years take the normal grading examinations.

In addition I would like to recommend to you a system which impressed me very much at the Konservatorium in Leipzig (East Germany). The pupils of each 'principal study' professor form themselves into a mutual aid club. It is the responsibility of the club to help any member who is backward or wasting time or failing to make progress from any cause whatever. This is a human and heartwarming scheme—essential in East Germany for if a student fails his examinations, without good reason, his music career is finished and he is placed in a factory. I commend this scheme to you all and I very much hope that the combined help of the Counsellors, the Mutual Aid club and the Student Association will ensure that no first-year students are forced to leave College next July.

This may bring an element of fear into a student's daily life but I consider a certain amount of fear to be a necessary and healthy part of our lives. Today far too many of us are told to fear neither God nor Man and are urged to follow our animal instincts and appetites. But civilization is not like this and a little fear helps to remind us that Life, like Music, is a Discipline.

Domestic Matters and Personal Obligations

I have just returned from Munich where I was a member of the jury for the German Radio International Singing Contest. My colleagues came from Hungary, Czechoslovakia, Switzerland, Austria and Germany. The standard expected was extremely high and only five of the 70 competitors were even considered for prizes.

I was fascinated to observe the qualities necessary to satisfy an international jury. Not only must quality, technique, interpretation and personality be outstanding but personal appearance and behaviour on

the platform must be impeccable. For some time I have been concerned that performers in College are often much too casual about platform manners and dress.

Be it Informal, Chamber or Orchestral concert every performer, soloist or back desk instrumentalist is on trial and an audience is not slow to note and remember those who do or do not dress and behave in a professional manner. Every performance should be a special occasion for which you have a responsibility to your listeners who have given of their time to come to hear you. The audience must have first consideration for the audience is your lifeline for the future. Therefore I hope you men and women will give just as much care to your dress and behaviour as to the musical aspects of your work.

I hope, too, you will remember the College asks all students to dress tidily for classes and everyday wear in College. There is no doubt that it is hazardous for your future to be too carefree or outlandish in dress and behaviour. What you do and wear in your spare time is not my business but it is my business to see that in College you behave and dress as young professional musicians. Fashions and trends may be amusing and interesting in themselves but they do not impress your future employers.

I mentioned earlier the admirable system of mutual help among students; I ask you to carry this further and to consider your responsibilities to all your fellow men; parents, friends and strangers. Too often we are selfish and give little thought for others. In our solitary moments we wonder about our life and destiny. If we dismiss them with the thought 'I did not ask to be born therefore why should I worry' life becomes negative and we end up with a chip on our shoulders. RCM students have a good reputation for courtesy and I hope it will always be so. It was noticeable in Germany last week that young and even middle-aged people stood up in public transport and gave their seats to an infirm or older person, yet in London everyone says life is too full to consider other people. No one is too busy to show proper courtesy to his fellow men; think about it.

I wish you all a happy and prosperous year and would like to remind you of Shakespeare's words in 'Hamlet'

'There is a Divinity that shapes our ends
Rough hew them how we will.'

Editorial

Some 50 years ago professors, students, administrative and domestic staff were devastated by the news of the sudden death of Parry. Not only here, but throughout British musical society there was a great sense of tragic loss. It is difficult for us now to imagine conditions for music at the end of the nineteenth century and the beginning of this century. Many of the eminent figures of those days, concerning whom it is too easy to be scornful or patronising—Stainer, Barnby, Dykes, Sullivan, Best and Prout, come quickly to mind—were men who achieved much in the field of education and performance, if not necessarily in the field of composition, and they were giants compared with many of their glib detractors. But of all the British musicians of that time it is, to say the least, highly improbable that any one spent his life more generously in the service of music and in the service of humanity than Parry.

It was hoped to reprint in this number some of the tributes to Sir Hubert that were printed in the *Magazine* 50 years ago, and perhaps part of his last Director's Address of April 29, 1918. Considerations of space and the difficulty of choosing have, however, obliged us to be niggardly with quotations, although we do recommend—to students in particular—the reading of the early RCM Magazines, especially from Midsummer Term, 1918, onwards. They can be read in the Parry Room!

From the last few sentences of Parry's last Address, however, these excerpts in particular are worthy of reprinting:

'Cheering and beautiful memories are among the most precious of human possessions.'

'When you begin to think about it, it will be helpful to remember that youth must soon be gone, and to try to provide for the possibility of old age, however keen and eager you may be. And that it will be most worth getting to if your memories are plentifully worth cherishing, and never bring you anything but a quiet sense of contentment in having done your best to live a life that was worth recalling—that the fight has been won by the better self against the worse self—and that you have contrived to help the world to be a better place to live in before it is time to take leave of it.'

College has recently suffered the loss of several friends and tributes to them can be found in the Obituary pages. Lady Cynthia Colville gave herself unstintingly to public service and also to the cause of the College and the Union.

Clive Carey and Cuthbert Smith both gave great service to singing at College. Clive not only became a great opera producer, he was also a folk-song enthusiast and interpreter, and composer. His friendliness and kindness also made him a very popular Festival adjudicator. This friendliness was also a marked characteristic of Cuthbert, whose sudden death in April was such a shock to us. He had been a pupil of Jean de Reszke and also his accompanist, and he had a large fund of operatic experiences. But particularly noticeable was his love of teaching singing and his enjoyment of his work. Another side of his character that not all were privileged to see was his modesty and humility.

Letters to the Editor are always welcome. This term we have contributions concerning Parry, and also some requests for information. Letters from students or 'juniors' are just as welcome as letters from Professors, ex-students, or other readers.

Assistant Editor

Peter Cornelius Fisher, who has recently given valuable help in reviewing books and in proof-reading, has kindly agreed to become Assistant Editor. We regret the confusion caused to some readers of the last issue where his initials were mistaken for those of our esteemed assistant secretary.

Brosa Interview

This tape-recorded interview was partly published by John Tooze in the RCM *Magazine* of Christmas Term, 1967. For a while after John's sudden tragic death in January the tape-recording could not be found among his collection, but fortunately it has been recovered and the interview will be continued in our next issue.

RCM Union Report

The Union has suffered a great loss in the death of Lady Cynthia Colville on June 15 last. Lady Cynthia was a member since its foundation in 1906 and had been on the Magazine Committee from its very beginning in 1904 until her death. The welfare of the Union and its *Magazine* was an abiding interest to her and her wise counsel will be greatly missed.

It is with deep regret that we also have to record the death of Mrs Osborne Peasgood on September 2. She had served on the Union Committee and supported all Union functions with unfailing regularity.

The 'At Home' was held on June 5 and 350 members and guests were present. We are very grateful to Mr Richard Austin for his help and co-operation and to the members of the Opera School for the delightful performances of 'A Game of Chance,' by Seymour Barab, and Menotti's 'The Telephone.' An account of this occasion appears below.

We are glad to report that 25 of last term's leavers have already joined the Union as past-student members. A new Address List will be published during the Easter Term and members are asked to let us know of any changes.

SYLVIA LATHAM,
Honorary Secretary.

RCM Union at Home

The Annual 'At Home' was held as usual in the main Concert Hall and the Parry Opera Theatre, on Wednesday June 5. What fun it always is and what well-deserved congratulations are due to the organisers and entertainers. Excellent wines and refreshments were on hand and an attentive catering staff tried to ensure that no glass remained empty and no plate unfilled. The Director and Lady Falkner welcomed the members and guests, and during the evening Sir Keith called for attention in order to present a book on gardens to Miss Phyllis Carey Foster to celebrate her 80th birthday and her many years of service as Hon Secretary to the Union. It was a moving occasion but without the sadness of finality as she continues to help us as Assistant Secretary. It is a remarkable fact that since 1906 there have only been three Hon Secretaries, first Miss Marion Scott, and for the past two years Mrs Sylvia Latham. The rest of the long period of office was Miss Foster's.

After the presentation the company moved down to the Opera Theatre where two operatic sketches were given by students. First 'A Game of Chance' by Seymour Barab, followed by 'The Telephone' by Gian-Carlo Menotti. Both composers are Americans and both very witty and amusing. 'The Telephone' is well-known, of course, and the unequal competition of Ben versus the telephone in seeking to gain his Lucy's ear was splendidly sung by Peter Stearn, whose devastating leer had the right amalgam of hope and despair as he looked on his beloved. Lucy herself (Sandra Wilkes) was maddeningly exasperating and delightful in her side of the partnership. She had already taken a part in the first work, joining with Yvonne Fuller and Patricia Sabin as the three knitters who are visited by The Representative of Fortune, sung by Maxwell Jarman. He gives the three dissatisfied young ladies their hearts' desire and complains bitterly that none of his efforts is successful.

Riches, fame and love they respectively ask, which turn into Satiety, Boredom, and Nappies!

The singing was first-class and had the ease of competence and involvement. The music of the 'Game of Chance' was very clever and attractive and played with style and assurance by Alan Laing on the piano. The Menotti was given with its engaging score for chamber orchestra under the sure control of Graham Bond.

It was good to be able to return to the Concert Hall where coffee was waiting and to discuss the pleasures of the evening before departing.

CORNELIUS FISHER

Memories of Parry

by HAROLD DARKE

My first contact with Parry was in 1902. I was a lad of 14 and had entered for an Open Scholarship for the Organ. Parents, friends, and hopeful candidates were assembled in the College Concert Hall to hear the fateful results. I happened to be one of the fortunate recipients and when Parry announced my name he gave my mother and me a radiant and beaming smile which has been a lasting memory.

It was this radiance and humanity which characterized his whole life and had such a lasting influence on all with whom he came in contact. His boyish exuberance was infectious, for he never did anything by halves. In the early days of motoring he would drive so fast that his chauffeur was sick in the back of the car—if he went swimming, he would go so far out to sea that his friends feared for his safety—if he conducted a performance one feared an attack of apoplexy!

But beneath this exuberance and sheer joy in living lay something far deeper and lasting—an acute sensitiveness—a sense of vision—a nobility—and a philosophy of life which is reflected in his compositions and in his writings. One is constantly amazed at the vast amount of work he got through during his lifetime. College, of course, was much smaller and more select in those early days, and the administrative side much less complicated than it is today. There were no typewriters and other secretarial conveniences—all letters were written by hand. (My wife and I treasure many such personal letters, usually signed 'Your affectionate old friend—C. Hubert H. Parry'). But in addition to being Director of the College he was a country squire and a J.P.—he had an estate to manage at Highnam in Gloucestershire—he was a keen yachtsman—an historian. And yet he had the mental energy and vision to compose a stream of choral works which were epoch-making in English music. It may rightly be said that some of his compositions (especially those which were hurriedly written for a Three Choirs Festival) suffered from this diversity of interest, but they were all fired with a burning inspiration and there are some (especially the 'Songs of Farewell') which can never be surpassed in the whole realm of choral music. The magic of the vocal texture and the mystery of the final pages of 'There is an old belief' are a constant cause of wonder.

In his last years he turned his interest to the organ and produced two sets of Chorale Preludes which are now in the repertoire of every organist of respect. I was still a Scholar at the College and had the great privilege of playing them to him, on the College organ, before the ink was barely dry on the manuscript. And in one—'Lo! He comes'—I had

the daring to suggest that the texture was too thick in one particular passage. He was generous enough to make the alteration.

He also came to St James's, Paddington, where I was then organist, to hear them on a larger organ. This was the one occasion I rode in his Rolls-Royce!

During the First War, which affected him deeply (for with his generosity of spirit he could not bring himself to believe there could be so much sin and tyranny in a nation which had dominated the musical world) he wrote a unison song which he wished to 'try out' at an 'At Home.' I played the organ and he conducted the large audience with his unflagging vigour. The impact the song created on the audience was tremendous. Was this, I wonder, the first performance of 'Jerusalem'? My memory may be at fault, but I would like to think that it happened at College.

by ARNOLD SMITH

(Written from Carlind Cottage, 30 Drake's Avenue, Exmouth. 4 September, 1968).

I am so sorry not to have written sooner but I have had a rather nasty car accident about a month ago, and am only just recovering from it.

My memories of Sir Hubert Parry are mainly of much gratitude to him for his generous treatment of me as an Organ scholar at the RCM; in awarding me firstly, an organ Exhibition, and later on an Open Scholarship, and towards the end of my tuition with Sir Water Parratt, the Bruce Maintenance Scholarship, after I had played Bach's Toccata and Fugue in D minor on the College organ at a concert.

I have other reasons to be grateful to Sir Hubert—firstly for his wonderful Music History Lectures in the College Hall, when he so clearly, so thoroughly, and (may I add) so jovially, explained in his inimitable manner, the form and purpose of so many great classical musical compositions.

And secondly, for his recommendation of me to Gustave Garcia, who required an accompanist at his singing lessons who could read well at sight and transpose.

This appointment afforded me a most valuable opportunity to be acquainted with the true Italian method of singing and interpretation.

I also remember the great admiration and affection with which the orchestra and choir of the Three Choirs Festival at Hereford, Gloucester and Worcester, always greeted Sir Hubert when he stepped on to the conductor's rostrum—also the strong heavy baton with which he always conducted (and often broke!) when he rapped on the music desk, to stop the rehearsal to explain some particular point in the music; he had a very strong hearty physique, probably owing to his love of the sea and yachting—I clearly recollect his amusement and his jolly laugh, when this accident happened. He radiated warm friendship and fellowship among all the staff and professors of the Royal College of Music, and it was with deep sorrow that we heard of his sudden death by a fall off his bicycle, while on his way to his yacht in the harbour at Chichester.

I hope these few memories I have been able to recall will prove useful.

With kind regards,

Yours sincerely,

H. ARNOLD SMITH

A Royal Collegian Abroad

I suppose the most extraordinary thing was that deformed horse. It stood, contentedly enough, in a field somewhere in Holland, its legs only about 18 inches long. By the time I had recovered sufficiently to draw the attention of my companions to this phenomenon, the train had robbed them of the chance of sharing my wonder. I was a little hurt at their lack of credulity and at the various comments that ensued. The final indignity was the suggestion, offered in a gentle, indulgent tone, as to an errant child, that the animal was probably standing in very long grass.

We had cabins booked on the boat, at least, they had cabins booked on the boat. There was some doubt about mine. The purser insisted that 407 was mine, and the steward, with equal firmness and two maiden ladies already entrenched and bringing up the rear maintained that it was not. Luckily the ship was not crowded, and a vacant cabin was easily found, to the satisfaction of all parties.

On our first night in Cologne it had been arranged that we should attend the opera—a Russian one. I begged to be excused as all I desired was bath and bed. (I afterwards learned that the evening's entertainment had been very Russian and very opera). Not that having a bath and retiring for the night was the simple operation that one might expect. I donned my old dressing-gown and shuffled my weary way to the bathroom, which was locked. It was 12 years since my last visit to the German republic, obviously there was yet another new law limiting the number of baths per person per week—just supposing one had to get written permission. No, all a matter of money the desk clerk told me, baths were an extra. Muttering blessings on the head of the bursar at the *hochschule*, I took the key, towel, and perfumed tube of whatnot, 'to refresh and beautify' and set out once more. How I would lie and soak and relax when I was eventually installed . . . I had not reckoned with the bath—an instrument of torture in which one could not lie or relax, but only sit feeling, and I am sure looking ridiculous. I did try to lie down by pointing my feet up to the ceiling, but my yoga was not up to it, and I half-drowned in the process.

On the morning of the day of the concert there was a 'Festakt' at the *hochschule*, which was being taken over by the state. This involved much impassioned speech-making, some very serious music-making and innumerable hand shakes.

We listened to, among other things, the Beethoven triple concerto. Someone started to applaud at the end of the first movement, with what motive I don't really know, but can think of several.

The cathedral is overwhelming. No matter where one is in Cologne that fantastic shape dominates the sky. Inside, the first impression is unpleasant and very earthly. A rotund cleric clad in scarlet, waddles to and fro, a wooden box slung from his neck, and should the subtlety of this performance escape you, he shakes it (the box) to add weight to the argument. A tweedledee to his tweedledum is stationed at every exit and entrance. Awesome and spectacular as the building is, there is something almost menacing about it, something of a gothic nightmare in the gothic dream.

The Rhine is fast and grey, bursting with power and energy. There is an inevitable charm about water, be it pond, river or sea, and we basked in this for mile upon mile of our journey. It seemed quite incongruous to watch cars hurtling along the road that follows the river, and then to raise one's eyes to the fairy castles atop the slopes. One of them, a great sprawling thing that looked as if it were made of marzipan, we were convinced was built by a film magnate, it was just too 'schloss' for words.

Switzerland was more beautiful than I could have imagined. Not only the fields, flowers and meadows, the rise and fall of curve against curve, the trees with myriad shades of green, but also the things that man has made. They seem to belong, to be an integral part of the country, not like to the littering of brick scabs that we suffer so often in England. I remember the rooftops from my window, moonlit and breathtaking, a miniature mountain range of red-tiled slopes. I remember too the intense thrill of pleasure as a Siamese cat crept from one of the windows and glided with almost unbearable grace across those mountains, like some mysterious goddess of the night.

On arriving at Berne in the evening we were invited to dine with the director of the conservatorium. I was tired, declined, and again made for bath and bed. This time I was prepared for anything to be masquerading as a bath. However my fears were foolish and unfounded, and all was well with my ablutions. I returned to my room and collapsed on to the bed. Unfortunately, the bed, in what I can only suppose to be an excess of fellow feeling, collapsed as well. I leapt to my feet and stood transfixed with horror for what seemed an age. Only those among you who are fat in the fullest sense of the word can understand my dismay. 'To have been teased for years about such things, 'Careful how you sit in that chair, easy does it.' 'This lift only takes eight people, I'll wait for the next one,' etc. and then it really happens. Someone was giggling. Then came a tentative tap on the door. Outside stood the room maid and a laundry maid wreathed in smiles. It couldn't be Candid Camera, not in Switzerland. The two young ladies showed me that the bed had only two legs! At the foot it was supported on two blocks of wood about six inches high and two inches across. These, if approached in any manner other than gentle and in any direction other than the perpendicular were obviously unable to cope. Later, as I lowered myself on to the bed with the utmost care and precision, I reflected that when the room was occupied by a twosome, for it was a double bed, the scope for Whitehall farce was infinite.

Next morning we went to the conservatorium to rehearse, and were introduced to the two students who were to show us round the city and take us to lunch. Some lunch! We placed our orders, and after a few minutes the food and wine arrived. I forget who was first to finish the main course, the individual is lost in amazement at what followed. The plate was removed, and another bearing the same generous portions of steaming delicacies substituted with great dexterity in its place. Was this single favouritism, indeed no, one after another each of us was served in like manner. I remember a feeling of panic as I neared the end of the second lap, lest it should happen all over again. It appears this is common practice at many of the restaurants if one does not specifically order only one portion.

After lunch we went to see the bears in the bearpit. Great lumbering brown teddy-bears shuffling about on their hindlegs and vying with one

another in a listless way for the buns and bits of carrot showered on them from above. It was all rather sad. The animals seemed so powerful and yet at the same time so impotent.

Berne is almost completely encircled by the blue, rushing waters of the River Aar. The main streets have deep arcades on either side and are decorated with elaborate fountains, three per person, or so it seemed. My favourite was the one with the man eating children—the children, not the man, being consumed. The city evokes a medieval atmosphere, with cobbled streets and houses that look as if they grew there a long, long time ago.

Here I noticed, as I had in Cologne, the modesty of dress, a distinct absence of leg—like my poor Dutch horse.

After the concert we went to a restaurant overlooking the valley. The silver snake of the river set in a sea of lights below, numberless stars, air like an elixir—not a night to be alone. As we walked back to the hotel we passed a group of young people. Don was just ahead of me, resplendent in white tie and tails and carrying his viola. Suddenly a wag stepped out of the crowd, leapt to attention, saluted and said 'Herr professor vom conservatorium,' clicked his heels and turned away. Whoever he was I shall always be grateful to him for a moment of sheer joy.

Reading the Sunday papers on the train from Harwich to Liverpool Street I felt as if I had been away for months. For a whole week I had not listened to a news bulletin or seen a newspaper. I felt a sense of guilt at all the pain those pages contained and of which I had been unaware. My world had revolved around the five of us, what we thought and felt, our reactions to sights, sounds and situations. The especial pleasure of finding one's own impression echoed, yet indicated merely by a glance. It seems strange how close an understanding one can reach in so short a time, given a new environment and different circumstances. The past and future dwindled into nothing, and the present, which is all we ever have, we seemed to have more abundantly.

ORIEL SUTHERLAND

News of Collegians

Sir Thomas Armstrong

Sir Thomas, in July last, relinquished his position as Principal of the RAM after 13 years. In the latest *RAM Magazine* are many tributes to him and to his work there. Alan Bush wrote: 'When Sir Alexander Mackenzie was the Principal . . . he was never happier than when performing music with us students. Sir Thomas revived this fine tradition.' Douglas Cameron wrote: 'Few people . . . know the real Tom. Under the surface a man of warmth, sincerity and humility. I know he has worried about his students and their problems—how he has had sleepless nights on occasions—trying to help in cases of illness, emotional problems and the like. But next day, Tom is back at his desk, no-one any the wiser except his dear wife, Hester.'

Pressure on space prevents further quotation, but with out RAM colleagues we wish Sir Thomas a long and happy 'retirement,' and we congratulate him and the RAM on their new fine library accommodation.

Dr Gerald Hendrie

Dr Gerald Hendrie is now Chairman of the Division of Music in the School of Fine Arts at the University of Victoria, British Columbia.

James Lockhart

James Lockhart has become Musical Director of the Welsh National Opera Company. This company should soon be established on a full-time basis and will include Bristol, Birmingham and Liverpool in its field of operations.

Richard Arnell

Richard Arnell is now Visiting Professor at Hofstra University, Hempstead, New York, on the Fulbright Exchange 1968-69, teaching theory, composition, and the Humanities. This last course is a new and challenging one. He writes: 'A large class of 150 expect to be imbued with a passion for the arts in general.' An appeal from him for some information is contained in 'Letters to the Editor.'

Philip Cannon

Philip Cannon recently directed The European Summer School for Young Musicians in Vienna which included some RCM students, Junior and Senior. The final concert, which was broadcast, consisted solely of British music: Holst, Bliss, Britten, Delius and two pieces by Philip Cannon, 'Spring' and 'Concertino for Piano and Strings.' The only 'guest' in the orchestra, a harpist from the Vienna Philharmonic Orchestra, was so impressed by the young people that he refused to accept a fee!

The ORTF Chamber Orchestra of Paris has commissioned a new work from Philip Cannon, the first English composer to be so honoured for many years.

Angela Beale and Oriel Sutherland

Seven major prizes were awarded at the 15th International Singing Competition at 's-Hertogenbosch in Holland in September. Three of these prizes were won by English singers. Angela Beale won a joint 2nd prize in the soprano section, and Oriel Sutherland won a joint 2nd prize in the alto/mezzo class.

Daphne Boden

Daphne Boden who has continued her harp studies at the Brussels Royal Conservatoire was awarded the Premier Prix for Harp last June, the first British harpist to have gained this award.

NEW MEMBERS OF THE RCM UNION

Anderson, Mr Michael
Austin, Mr Richard R.
Bampton, Mr Claude
Batty-Smith, Dr C. G.
Bonard, Mr Nigel
Bullard, Mr Alan
Courtman-Stock, Mrs (Diana Shepherd)
*Covey-Grump, Mr Rogers
Dakin, Mr Peter
†Dickson, Miss Joan
†Dinn, Miss Freda
Dunnett, Mr John
Evans, Miss Cynthia
*Fraser, Miss Sheila
Fremantle, Miss Christina
Govder, Miss Anne
Howard, Mr Cohn

Johnson, Miss Jennifer
*Jones, Mr Andrew
King, Miss Linda
Mahon, Mr Andrew
Malsbury, Miss Rosalind
Newberry, Mr Andrew
Sawyer, Mr Philip
Shepherd-Smith, Mrs Helena Hunter-Tod
Sibley, Mrs David Eileen Goodley
Smith, Mr David
*Smith, Mr Christopher
*Smith, Mr Christopher Daphne Giles
Sutherland, Mrs Oriel
Thomson, Miss Philippa
Waine, Mr Frederic
*Whelan, Miss Natalie
Whitfield, Mr Peter

*Life Member
†Re-joined

Obituary

NORMAN DEMUTH

1899-1968

Norman Demuth was a devoted Francophile. A composer, author and teacher, his compositions were undoubtedly French-influenced and his book titles included *Franck*, *Roussel*, and *French opera*. A Fellow of the RCM, he had been a Professor at the RAM for nearly forty years. For his services to French music he was made a Chevalier de la Légion d'Honneur.

CLIVE CAREY

1884-1968

Clive Carey was one of the most charming men I have ever had the good fortune to meet—someone one was always glad to see. He was tall, fresh complexioned and the possessor of a voice of most pleasant quality—and unmistakably English. He had a habit of exaggerating certain syllables of words, and, in an argument, would say: 'My *dear* man, you're talking *absolute nonsense*'. Described like this, in words, it might well appear rather irritating, but delivered with the utmost good humour, as it invariably was, it proved rather endearing, and robbed the rebuke of any offense.

As a colleague, he was ideal. He founded the Opera School at College in the form in which it now exists, and was Director and Producer as well as singing teacher to many of its students. I worked with him, in charge of the music. He was an older man than I, with far more experience, but never for a moment was I made to feel this. I am not prepared to say that this was necessarily a good thing, but it gives a clue to the sort of person he was. But although the antithesis of a 'line-shooter', there was nothing tentative about his work, which was carefully thought out, and meticulously noted. One reason for the latter was that he had a bad memory and used to write things down to remind himself; but when he felt in his pockets for what he had written down, out would come a sheaf of letters, old envelopes and scraps of paper, all covered with neat scribbles, telephone numbers, addresses and other memos.

Clive Carey was a man of wide experience, and also of wide interests. Two of his special hobbies for which he had but little time were his love of flowers and plants and of architecture, and he used to keep articles about them, all carefully cut out and annotated.

He was a choral scholar of King's College Cambridge, and later up at that university where he came into prominence by a production of 'The Magic Flute' in 1911. He not only sang 'Papageno', but produced the opera, using for the first time, the translation by Edward Dent. He himself was always interested in the problems of translating operas into English and he viewed with dismay the many published examples of ignorance of the demands of the singing voice and often of the original language. His scores were full of alternative suggestions. His own operatic singing included seasons with Sadler's Wells, both producing and singing—notably in the Mozart Operas, where he played 'Papageno', 'Figaro' and 'Don Giovanni'. Later, he became Director of that company.

This is not the place for a catalogue of his activities and yet it is the variety of these, which made his later work as singing teacher and opera producer of such value. For instance, apart from the rather extrovert opera style, there was his deep interest in English folk music which he collected and arranged and sang, in innumerable lecture recitals, especially in Australia. There was his love of English Madrigals and the principles of Ensemble singing, which he practiced, both here and abroad, as a member of the English Singers. There was his talent for composition, which he learnt, as a student of the College, from Stanford. He wrote incidental music for two London productions, as well as a number of songs.

He was a fine teacher, and, being a performer himself, particularly aware of the problems of his pupils, to whom he gave generously of the fruits of his wide experience. He was a person of the highest integrity and sensitivity, and blessed with an irresistible sense of humour. No wonder his pupils adored him as we all did.

RICHARD AUSTIN

There are a great many singers, who having enjoyed a successful career, will have said to themselves on hearing of Clive Carey's death . . . 'what a lot I owe to Mr Carey.' This applies to his work in Melbourne, just as much as to College and Sadler's Wells. The Opera companies have been well served by people who learnt their job as pupils of Clive Carey, both as singing teacher and producer. In these days, when it appears to be the exception rather than the rule, for a producer to be able to follow a vocal score, much less perform in an Opera, I suppose Clive Carey would be considered old fashioned, but I know from my own experience that it was a great help to work with a man who could demonstrate what he wanted, both vocally and histrionically. His *Così fan Tutte* at Sadler's Wells stands out in my memory, as I am sure it does in the minds of Arnold Matters, Joan Cross, and all the others who took part.

I last saw Clive at a dinner party in Melbourne in 1962, when he was the life and soul of the party, surrounded by people who had worked with him over the years, both in England and Australia. Notwithstanding his great age he thoroughly enjoyed himself talking of College, The Wells, and The Melba Conservatorium. This is how I shall always remember him, as a happy man, who knew his job—and did it!

FREDERICK SHARP

SYDNEY NORTHCOTE

1898-1968

This can be only a very limited personal note about someone whom I admired so greatly yet knew for only the last twenty years of his very full life. Grove mentions many activities of which I know only at second-hand and both Sir George Dyson and our present Director have spoken to me about Sydney Northcote as a singer, a teacher (his Chailey days must have been magnificent) and as a wise administrator—about all of which I know regretfully scant detail.

Yet in spite of having known him for so short a time, I conceived an admiration out of all proportion to this brevity and remember so many occasions when I worked alongside him at music festivals—those countless occasions when he displayed such skill both in the assessment of performances and in the explanation to audiences of amateurs some difficult

point of style or technique in a manner that caused them to listen with thoughtfulness and delight. Sydney's influence was enormous, far wider than he would have dreamed, and there are numberless people of all ages and many races from Hong Kong to Vancouver who will remember him and be happy in the memory.

In some way the sun seemed to shine for him and he in turn made it shine for others. How often one has met him near his home shopping for his family - this man who a few days before had been a judge for an international competition - and warmed to his greeting and enjoyed his humour. How often one has loved his company when travelling back from a festival on one of those delayed and diverted Sunday trains ('it's going to be by way of Beachy Head for us this morning!'). Very, very many people of all kinds will miss this man of integrity and sensitivity especially in the world of amateur music making, that world which he treated with so much respect. He was a rare man whose gifts were of great price and whose friends were of all ranks and stations, sharing with him that depth of feeling for our art which is of infinite value.

There are a few men and women who are remembered with a clarity so strong that their influence is a living, undiminishing presence. Sydney Northcote is of their number and one smiles with gratitude at having been able to know him.

JOHN CHURCHILL

MAURICE VINDEN

1894-1968

One cannot hear the name Maurice Vinden without thinking immediately of a lovable personality and beautiful music, and, although his death after a short illness which struck him with cruel ferocity has brought great personal sorrow to his many friends, I offer this appreciation in gratitude for his life rather than in sadness at his passing. He loved every minute of his work and died in harness, as he had intended. It would have been utter misery for him had his health eventually forced him to retire into an existence without music and one is thankful that he was spared the agony of having to take leave of the organ at St. Mark's, North Audley Street, which he loved so dearly, and of his colleagues whose companionship and affection meant so much to him. Moreover, he had achieved his aim of completing fifty years' service at St. Mark's and had also celebrated his Golden Wedding, happily surrounded by his large family of children and grandchildren.

Having worked closely with Mr Vinden for a great many years, first as a singing pupil and later as secretary and chorister, I have had the opportunity, for which I shall always be grateful, of getting to know something of this fine artist who made such a great contribution to our musical life, both at St. Mark's and in broadcasting and other spheres. He was a kind and friendly man with a warm heart and a great sense of humour, a man who loved people and was always delighted when old choristers and former singing pupils came back to see him, as they so often did. A very sensitive man, he had been deeply touched by the affection and admiration shown to him on the occasion of his fiftieth anniversary and by the letters he received from people all over the country, some of whom had known him even before the First World War. He was also a

man of great courage and determination, these qualities carrying him through many difficulties, especially during his later years when he was battling against deteriorating eyesight, increasing physical frailty and other worries.

Although his heart had been nearly broken when the professional Choir was dismissed for economic reasons at the beginning of 1965, he bravely carried on the music at St. Mark's with a small voluntary choir, giving up an extra evening a week to training the new recruits. Working under a musician of such great vitality and sincerity and such extremely high standards was an exhilarating, if exacting, experience and, as one chorister remarked after a recent rehearsal, it was worth coming a long way to see the blissful smile which spread over his face on the very rare occasions when the Choir achieved the exact effect he wanted – and this particular singer travelled up twice every Sunday from a remote part of Sussex!

He used to say that a musician's life is full of frustration as one is always striving towards perfection which is never reached. Universally admired as a brilliant organist, he was hardly ever satisfied with his performance – but what could have been more perfect than his playing of Mozart's great Fantasia in F Minor? No doubt different people will recall particular examples of his prowess but everyone will remember the sensitivity and delicacy of his playing, his graceful style, his marvellous agility and his special skill, much admired by Marcel Dupré, in the art of extemporisation. As an accompanist, whether on organ or piano, he was supreme.

Maurice Vinden's life, which included service in two World Wars, was very full and he had many joys besides music – his great delight in gardening, his devotion to his home, his love of poetry and literature (a deep insight into the beauty and meaning of words being manifest in his teaching of the interpretation of song) and his pleasure in fishing and in woodcraft. He took a great interest in the work and lives of others, often going out of his way to do a kindness, and I think that the fusion of man and music which made up Maurice Vinden cannot be better expressed than in the following words from a letter I received recently: 'We shall never forget the innate kindness that showed thro' all that Mr Vinden said and did and which was so beautifully reflected in the sheer artistry of his playing.'

CELIA YOUNG

CYNTHIA COLVILLE

1884-1968

Cynthia Colville, an outstanding person, described her life in her well-named autobiography 'A Crowded Life.' It is an honour for a contemporary, and her bridesmaid, to be allowed to write about an Edwardian student of her calibre. She was closely connected with this *Magazine* from 1904 to 1968; she contributed an excellent account of the Coronation, and other articles.

Cynthia was already at College, 'grown-up,' when I, a callow 14-year-old with a plait, became a student in 1904. She was not very distinguished musically, though she played organ besides piano. But, daughter and grand-daughter of writers, she understood the things of the mind, and could put them on paper.

I remember visiting Sir Walter Parratt's organ lessons with Cynthia and how miraculously he maintained excellent talk and meticulous teaching; our humble alto singing in 'Choral'; her amused horror when neither of us knew who wrote the poem 'Fear no more' when we did that part-song. She habitually won the Director's History Prize. Parry lectured to an unbelievably small audience on the History of Music. Mr Pownall, Registrar, was brought in, terrified, to sing illustrative Bach; Ben Merlin Davies, with flaming red hair, sang: 'Ich wünsche gesundheit jedem Madchen.' It may have been Mrs Bindon, our Lady-Superintendent's, presence that caused Sir Hubert to explain that it was just a drinking-song. Sometimes one sat next to the Director, following the score with him.

In 1908, Cynthia married Geordie Colville. He knew no music, but came to some concerts; she was no sailor, but managed the roughest weather, and their three little boys, in his boat. They were happy.

Cynthia was always a good mixer. She was Woman of the Bedchamber to Queen Mary, also a Councillor in Shoreditch. In neither post could party politics impinge. Once, suddenly asked to speak on a party-political matter at a Shoreditch meeting, she rose 'crimson of countenance,' to explain that she must not; her English was expressive and lively. To get an envelope with her handwriting on was heart-warming, and to the many recipients of letters sent by Queen Mary's command the understanding help and comfort were priceless. She never dictated; nobody but a dedicated burner of midnight-oil could have coped as she did.

Having known her as a student, and seen her preside at a Council Meeting, fifty years after, I am lucky, and privileged, to have met with her goodness and her charm.

DELIA PEEL

To me as a rather nervous newly-appointed Honorary Secretary of the RCM Union Lady Cynthia Colville appeared as the epitome of all that is good in a lady of the aristocracy given to good works, and her friendliness and interest in our doings always amazed and heartened me. I remember her chiefly in connection with the Magazine Committee of which she was a member for very many years. In spite of the fact that she belonged to countless other committees, mostly as Chairman, and was so much occupied in her duties with Queen Mary, it was always her intention to attend our meetings unless she had to say 'I am so sorry I cannot come as I am in waiting.' She seemed to have a natural gift of expression; in committee she showed the keenest interest in all topics and, if some rather tricky subject cropped up, she hit the nail on the head and found the right way of dealing with it.

Two outstanding memories of her are the article she contributed to the RCM *Magazine* on the Duke of Kent's death in the war, and the occasion on which she spoke at a meeting of the RCM Union on her work in the East End as a J.P. of children's courts. She feared it would be dull. On the contrary, the audience was spellbound and it was voted one of the best talks we ever had. It is very sad to lose such a fine friend.

PHYLLIS CAREY FOSTER

Letters to the Editor

Dear Sir,

I am collecting material for a detailed study of the life and music of CHARLES WOOD (1866-1926) sometime student and professor at the RCM and latterly Professor of Music at Cambridge. If any readers have in their possession letters, manuscripts, or other material—or have personal reminiscences—I would be most grateful if they could kindly contact me at the address below.

Any material loaned to me will be copied and returned as expeditiously as possible.

Yours truly,

I. A. COPLEY.

From Dr I. A. Copley,
Brighton College of Education,
Falmer,
Brighton. BN1. 9PH.

Sir,

With Robert Volz, in charge of Special Collections of the Longfellow-Hawthorne Library at Bowdoin College, I am doing research on the composer-publisher, JOHN BLOCKLEY, who published under his own name at Park Road, Hampstead, during the period 1880-1882. Any information, biographical particularly, would be most helpful.

Yours faithfully,

RICHARD ARNELL.

Richard Arnell,
c/o Special Collections,
Longfellow-Hawthorne Library,
Bowdoin College,
Brunswick, Maine 04011, U.S.A.

DISTINCTIONS

The President of the College has approved the following honorary awards.

FROM Hugh Bean, Nadia Boulanger, William Cole, Hubert Dawkes,
Eric Harrison, Henry Havergal, Gerald Knight, Veronica
Mansfield, Douglas Moore, Ruth Packer, Frederick Riddle,
Bernard Walton, Richard Walton.

HON RCM Kenneth Barritt (Secretary RSAM), Cecil Cox (Principal
Flute, Northern Symphony Orchestra), Derek Gaye (Warden
RAM), James E. Merrett (Double-bass player and Professor
GSM).

HON ARCM Louis Garcia (Past student, now Professor RCM).

RECENT STAFF APPOINTMENTS

Willfred Brown (*Singing*), Alexander Goehr (*Composition*), Louis Kentner (*Piano*), Adam Skeaping (*Viols*).

BIRTHS

Nethsingha: to Lucian* and Jane, on May 16th, a son, Andrew Mark.

Luke: to Ian* and Jen Sze (Lien)*, on June 30, a son, Jeremy.

Shilling: to Eric* and Erica Johns, on July 1, a son, Charles Frederick.

Williams: to John and Jacqueline* (Browne), on July 31, a son, Alexander Jasper.

MARRIAGES

Courtman-Stock—Shepherd: Richard A. Courtman-Stock to Diana Shepherd*, on August 19, 1967.

Bogacki—Mydlarz: Konrad Bogacki to Irene Mydlarz* (widow of Stefan Mydlarz and of Ronald Onley*, formerly Crowther) on August 7.

GOLDEN WEDDING

Darke - Garland: Harold Darke (1903-1910) to Dora Garland (1910-1916), July 25, 1918.

DEATHS

Chadwick: Ivan, student, on March 21.

Northcote: Sidney, on May 16.

Colville: Lady Cynthia Colville, D.V.C.O., D.B.E., on June 15.

Carey: Doris, widow of Clive Carey, on June 24.

Gleeson-White: Cicely, Mrs G. J. Miller, on August 11.

Peasgood: Dora, widow of Dr O. H. Peasgood, on September 2.

Kitching: Frances Garfield Howe, on September 22.

CORRECTED ANNOUNCEMENT

It is deeply regretted that in our last issue the tragic death of Ivan Chadwick on 21 March, 1968, was incorrectly reported as Ivan Clayton, whose death was in 1966. Our sincere apologies to all concerned.

From COLIN TAYLOR

(Extract from a recent letter).

Simonshof,
Stellenbosch,
Cape.

... 'I'm a broken reed as regards dear old Parry, having been a most undistinguished student. Apart from his usual slap on the back (not knowing the least who I was) and his bluff 'Getting on all right, my boy?' I had no dealing with him.

'It was brought to my notice recently that in 'Life of Parry,' my father, Dr James Taylor, of New College, Oxford, was Parry's piano teacher at one time. My father, born the same year as Brahms (1833) was regarded as the finest pianist in England. But the combination of what in an obituary *The Times* called 'modest to a fault' and six brats to provide for, H...é got publicity while my father stayed quietly in Oxford, playing Chopin, Schumann, Liszt and Brahms (and Sterndale Bennett) hot from the press, so to speak. Forgive - I didn't mean to impose this stuff on you.

'Best of wishes ...

Sincerely,
COLIN TAYLOR.'

From Dr. HAROLD DARKE

24, Widecombe Way,
London, N.2.

If the person who borrowed the MSS of my three Crees Lectures on 'Chorale Preludes' delivered at the College in 1959 should happen to read this I hope his conscience will prick him and he will return them immediately to the writer.

HAROLD DARKE.

STUDENTS' SECTION

STUDENTS' ASSOCIATION CHRISTMAS TERM 1968

THE COMMITTEE

President	Malcolm Fox
Vice President	Michael Bauer
Secretary	Jane Grice
Assistant Secretary	Russell Unwin
Treasurer	Alan Bach
Sports Secretary	Duncan Connor
Publicity Secretary	Alan Cartwright
QAH Representative	Christine Hume
1st year Representative	Michael Bauer

As there is a new committee this term, we feel it would be more helpful to outline our proposed activities rather than to report on past events.

The Students' Association Choral Concert on November 12th, will consist of a performance of the Mozart Requiem. Colin Metters will conduct this work and it is hoped that as many new students as possible will take part. Also during this term, Christopher Nicholls will conduct a concert which will include Shostakovich's 5th Symphony. The Parry Choir continues to maintain its high standard under its conductor Colin Metters and will give a concert in College towards the end of term.

A party will be given this term on September 26th to welcome the new students. It will be held in the canteen with music provided by a discotheque. As usual the Christmas Party will be held later this term.

The Drama Society hopes to arrange poetry readings during this term after last term's excellent production of 'Ring around the Moon.'

We hope that the increasing interest in the affairs of the Student Association will continue to flourish, especially among the new students.

JANE GRICE
Secretary

EXAMINATIONS

TO BE OR NOT IIB

For many years now, educationalists have been questioning the validity of the traditional system of examination, and with good reason. Its uncompromising inflexibility makes nonsense of education in the broad sense of the word, and is rarely very valuable even in more circumscribed academic circles. The trouble is not so much that exams. are an inept way of assessing ability and generally discriminate in an arbitrary fashion, nor yet that they are simply the remnant of an outmoded and largely discredited method of teaching, but that they are often positively harmful, both educationally and psychologically. For example, the student whose nerves get the better of him under the stress imposed by exam. conditions, and who therefore cannot give an accurate picture of his ability, may soon develop a mental blockage, not only against the exam. itself, but also against the course of education which leads him to the exam. The teacher, restricted by a syllabus which may be quite inappropriate both to his and his pupil's capabilities and interests, fares little better than the student; and even the examiner himself cannot expect to discover much from the results he obtains, except, perhaps, whether or not the candidate has a good exam. technique.

Our own College grading incorporates many of the worst features of the traditional examination system; for although it may not appear to be an exam. in the same sense that a written paper is an exam., it still embodies the principle of a more or less invariable test, held at a fixed time by a board of examiners who know little or nothing of the individual's particular circumstances. It seems ludicrous that an examiner, however expert and however highly qualified, should be expected to reach a fair and balanced decision on the strength of a fifteen or twenty-minute-long audition, and it seems equally ludicrous to expect the examinee to produce a rounded account of his technical

Reviews

Twentieth Century Music: Its Evolution from the End of the Harmonic Era into the Present Era of Sound

Peter Yates

(Allen and Unwin, 42s.)

Before beginning a serious reading of a book called 'Twentieth Century Music' one will probably read chapter headings and glance at the index to refer to the author's comments on leading figures.

Predictably in this book one finds sizeable references to Schoenberg and Stravinsky, less to Debussy and Bartok, less still to Berg, Webern and Sibelius and practically nothing on Boulez, Stockhausen and Britten; Henze is not mentioned at all. Having recovered from this mental rebuff one looks further and finds a myriad of references to Cage and Ives.

This preliminary observation points to the weakness of the book. It is not about 20th C music, but about *some* 20th C music.

Mr Yates divides his book into two parts. Part I is the better. In it he traces the progress of music from (roughly) the emancipation of the dissonance to about the mid 1960's. On the way we have chapters on some first principles, e.g. 'Music and Sound', 'Silence', 'Chromaticism' and 'Harmony'. Some of what he says is interesting but one feels that Mr Yates is trying very hard to make us wonder by blinding us with an array of opinions based on disputable premises.

Part II is disappointing. It is so biased in favour of American music that Europe might well be thought to be the New World instead of the cradle and mature garden of Western music.

Mr Yates appears to know the music of his own country well and the achievements of his fellow Americans are sympathetically reviewed but the book as a whole is ill-planned and a hotch-potch of ideas which will not guide the mildly interested to a better understanding of 20th C music.

PHILIP G. WILKINSON

Harmony in Western Music

Richard Franko Goldman

(Barrie and Rockliff, 36s.)

Donald Francis Tovey has recently come to be regarded as something of a pedant, but it is significant that Goldman begins his book with several quotes from Tovey. Tovey never lost sight of the fact that harmonic analysis cannot exist in vacuo and must be seen in the context of a musical argument, an observation which is all too plainly lacking in the vast majority of harmony teaching, and in writings on the subject. This is the great value of Goldman's step by step examination of western harmonic procedure, avoiding the traditional approach of classing chords as belonging to the 'major' or 'minor' scale and treating them all as belonging to one single 'key', and most important of all, pointing out how even this classification must be reviewed in the light of the harmonic paragraph. It is only by a system such as this that one can hope to explain logically the harmonic language of Wagner, and it is to this end that Goldman, in the latter half of the book, is aiming.

The greater part of the text of the book covers the harmonic language from simple triads to the heightened dominant chords and the augmented sixths, and then examines the use of purely chromatic progressions from Monteverdi to 'Tristan' and 'Parsifal'. The second half of the book takes a well chosen twenty examples of some length and examines them according to the principles set out in the first part. I feel that these examples could be more fully analysed actually on the music rather than in words, especially the 'Liebesnacht' extract from 'Tristan'—here he almost falls into the trap that Tovey himself did, of saying that there is clearly some grand harmonic scheme in Wagner without actually deciding what it is.

But this is only a small grumble—the book (whose profuse examples are very instructive), though intended as a study of 'one of the great intellectual accomplishments of western art' would make a better harmony 'text book' than most of those presently available

ALAN LAING

Brahms Orchestral Music

John Horton

BBC Music Guides, 5s.

The popular rumour that Brahms' orchestration is brown in colour, thick and turgid in texture, is not yet quite dead. Mr Horton, in this very readable study, gives a good deal of attention to Brahms' handling of the orchestra, which has always been a source of controversy.

Brahms was a composer who thought pre-eminently in terms of pure music, yet clothed these thoughts in a perfectly fitting orchestral form, rich in contrapuntal subtleties of colour and phrasing and at times bringing the delicate textures of chamber music into the field of the orchestra. That his works do not display brilliance for its own sake—as those of Strauss, Rimsky-Korsakov and Tchaikovsky at times certainly do—is no detrimental criticism: considering the nature of his music, rather the opposite. For his power to command our attention with the dramatic grip of a Beethoven is not based on brilliance of instrumentation—indeed, Brahms restricted himself to an orchestra of a size much smaller than those his contemporaries were demanding; yet, as Mr Horton points out 'the characteristic Brahms sound is due not to the absence of the "extra" instruments Berlioz and Wagner exploited in their larger scores, but rather to his habitual disposition of the resources he chose to restrict himself to'. And neither are we conscious of any weakness in the scoring, any division between notes and instrumentation, as in the symphonies of Schumann, where general muddiness and monotony of texture distract the attention from the very real merits of the actual music.

Although often sombre in mood, the tensions of Brahms' symphonies are resolved in such moments of ecstatic joy as the final bars of the First Symphony; his greys are warm greys, the Intermezzo-like middle movements having a warmth and lushness of texture, a luminous density; his sparing use of the heavy brass makes their appearance as a solo group all the more compelling, as in the Passacaglia movement of the Fourth Symphony.

Two short introductory chapters deal respectively with Brahms' compositional and orchestral technique. The rest of the book is concerned with discussion and analysis of actual works: the Concertos, Symphonies, Overtures, St. Antony Variations and including the two early serenades, works now gaining an increasing popularity through more frequent performance, long overdue. Mr Horton indicates many subtleties to the reader (and hence listener) new to Brahms: the infinite variations and relationships within his material, the innocent loveliness of a passage which on closer examination reveals some complex canonic device. As with the other Guides in this series, this book can only be used to its fullest extent with reference to the actual scores.

Mozart Chamber Music

A. Hyatt King

BBC Music Guides, 5s.

Another work in the admirable series of BBC guides, this will immediately encourage the reader to become acquainted with a side of Mozart's work perhaps not generally so well known, at least to the layman for whom this series of guides is intended.

It was in December, 1781 that Mozart first met Haydn, shortly after the latter had completed his op. 33 'Russian' Quartets. Mozart had been influenced nine years before by the innovations in Haydn's op. 20 set and now these six fresh works, composed 'in an entirely new and special style', led Mozart to write another six quartets of his own and to dedicate them to Haydn.

Mr King considers each of the six 'Haydn' Quartets in some detail and reveals their place in Mozart's whole output of chamber music as enshrining 'the acme of his genius within their own range'. Other chapters cover the earlier quartets, the three 'Prussian' Quartets and the String Quintets; various works incorporating piano, including the Piano Trios, the two great Piano Quartets, Piano and Wind Quintet and Violin and Piano Sonatas; the String Trios and lastly the Clarinet and Armonica Quintets—the whole in roughly chronological order. The book is well-illustrated with musical examples and the author gives his writing a contemporaneous setting by the interesting quotations from Michael Kelly, Haydn, Dittersdorf etc. and the letters of Wolfgang and Leopold—to which latter we are naturally led to read, as well as to hear the music, as a delight in themselves.

MICHAEL BALL

Appointments September 1968

June Foster: Ashford School, Kent.
Ann Baker: Blackheath Conservatoire
 Surbiton High School
Colin Howard: Bedford Modern School
Pauline Jennings: Bromley Grammar School for Girls
Colynne Paul: Milfield, Street, Somerset
Frances Lambert: Chateaufort School, Montreux
Janet Grigg: Bodelas
Josephine McHale: Peripatetic Piano, Woodwind, E. Sussex
Michael Anderson: Sutton Valence School
Dennis Sommers: North Hackney Adult Education Institute
Carol Barratt: Southlands College of Education

Prizes and Awards

Summer Term 1968

The Director has approved the following Awards:

TAGORE GOLD MEDALS AND £50 EACH

For the most distinguished students of the year: 1.	Dennis Lee
2.	Anne Parkin

PIANOFORTE

Grade V

Chappell Medal and £5 5s. and Peter Morrison Prize of £11	Howard Stilling
Hopkinson Gold Medal and Morris Prize of £22	Dennis Lee
Hopkinson Silver Medal and Marmaduke Barton Prize of £11	Bryan Sayer

Grade IV

Ellen Shaw Williams Prize of £12	Gillian Nathaniel
Pauer Prize of £11	Robert Gollman
Borwick Prize of £9	Douglas Young
Margot Hamilton Prize of £5	Richard Greenwood

Grade III

Beddington Prize of £11	Christine Langley
Herbert Sharpe Prize of £1 4s. and McLaren Prize of £1 4s.	Anna Ravnaisolotter

SINGING

Grade V

Henry Leslie Prize of £14 and the Agnes Nicholls Harty Trophy	Annette Thompson
Alham Prize (Women) of £9	Yvonne Fuller
Henry Blower Prize (Men) of £6	Ned Jenkins

Grade IV

Dorothy Silk Prize of £8 and London Musical Society's Prize of £4 4s.	Dorothy Robinson
Dan Prize Prize of £1 4s. and Pownall Prize of £1 4s.	Angela Holden

Grade III

Chilver Wilson Prize of £12	Patricia Parker
Gulha Gusi (Women) of £6 10s.	Alison Warner
Mario Gusi Prize (Men) £6 10s.	Stephen Roberts
Clara Butt Awards of £25 each: Sandra Wilkes; Martyn Hill; Ned Jenkins; Patricia Sabin; Yvonne Fuller	
Doreen Gray; John Elwes; Althea Vardaman	

VIOLIN

Grade V

Stout/ker Prize (In memory of Albert Sammens) of £52 10s.	Benedict Craft
W. H. Reed Prize of £20	Levon Chilingurian
Stanley Blagrove Prize of £11	Joan Athlston

Grade IV

Howard Prize of £22	Petronella Dettmer
Dove Prize of £11	Mark Butter
Nachez Prize of £6 6s.	Gwyneth Barkham

Grade III

Dove Prize of £9	Robert Wright
Beatrice Montgomerie Prize of £7	Jennifer Marks

VIOLA

Grade V

Ernest Tomlinson Prize of £20	Prunella Pacev
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Grade IV

Lesley Alexander Prize of £15 10s.	Simon Rowland Jones
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Grade III
 Alfred Gibson Prize of £6.6s. and Ernest Tomlinson Prize of £5 Nicholas Logie

VIOLONCELLO

Grade V
 Mrs. Will Gordon Prize of £10 and Calla Whetton Estlin Prize of £2 Sara Pacey
 Stuart Krussen Prize of £17 Nigel Parry

Grade IV
 Lesley Alexander Prize of £10.10s. Keith Glossop

Grade III
 Stern Prize of £5.5s. and Schofield Prize of £1.4s. Robina Seacome

DOUBLE BASS For the highest Grade examined
 Geoffrey Tankard Prize of £7 Richard Blamhall

HARPSICHORD

Grades IV or V
 Geoffrey Tankard Prize of £11 Trevor Pincock

HARP

Grades IV or V
 Jack Morrison Prize of £15 Not Awarded

GUITAR

Jack Morrison Prize of £15 Andrea Gifford

ORGAN

Grade V
 Walford Davies Prize of £25 David Patrick
 Walford Davies Prize of £20 Graham Hunter

Grade IV
 Geoffrey Tankard Prize of £13 Simon Landley
 Haugh Prize of £1.4s. Richard Jacquet
 Harbutt Prize of £5

THEORY

Edward Recht Prize of £9 Jetha Gibson
 Allchin Prize of £4 Gerald Goumel

COMPOSITION

Sullivan Prize of £9 and Ella Lord Gilbert Prize £2 Andrew Jones
 Farrar Prize of £6 David Fanshawe
 Stanton Jelleries Prize of £5 's for Song Writing David Machide
 Ascherberg, Hopwood and Crew Prize of £5 's John Harrison

CONDUCTING

Ster Prize of £8 Colin Millar
 Ricordi Prize: Miniature scores Andrew Chantry

OPERA

Michele Mudie Conducting Prize of £22 David Kram
 Harry Reginald Lewis Prize of £3.4s. John Coles
 Ricordi Prize: Vocal score Yvonne Fuller
 Director's Special Prize £2.2s.

COBBETT HURLSTONE CHAMBER MUSIC COMPETITIONS

Composers: First Prize of £15 Douglas Young
 Second Prize of £10 George Brown
 Performers: First Prize of £20 Joan Atherton; Nicholas Logie; Anthony Sayer
 Second Prize of £15. Christopher Nicholls; Roy Carter; Simon Rowland-Jones; Catherine
 Finnis; Gary Kettel; Donald Fraser

OCTAVIA TRAVELLING SCHOLARSHIPS Philip Taylor

THE GEOFFREY TANKARD AND BEATRICE TANKARD LIEDER PRIZE

Singer: £15 Norma Burrows (RAM)
 Accompanist: £15 Clifford Benson (RCM)

THE HERZL GOLDBLOOM SONG RECITAL PRIZE

Singer: £60 Oriel Sutherland
 Accompanist: £12 Graham Bond

THE WORSHIPFUL COMPANY OF MUSICIANS MEDAL

For a distinguished student Dennis Summers

THE PERCY BUCK AWARD OF £75 Donald McKay

RAYMOND FFENNELL PRIZE For 3rd year G.R.S.M. Students.

First Prize £12 Mary Pond
 Second Prize £8 Avril Sewell

THE NADIA BOULANGER PRIZE

(Levon Chilingirian, Benedict Crisp, Donald McVay, Catherine Fintox) . The Chilingirian Quartet

THE LADY MAUD WARRENDER AWARD OF £5 Janis Wright

GERMAN LANGUAGE PRIZE Caroline Friend

ITALIAN LANGUAGE PRIZE Patricia Parker

DR. SALEEBY PRIZE (Bass or Baritone) of £25 Tom Allen
£20 Timothy Rowe

BARBIERI PRIZE FOR SINGERS Preferably Sopranos £25 . . . Ruth Hamilton Smith

THE JULIE LASDUN AWARD £11 June Shand

THE CITY LIVERY CLUB MUSIC SECTION PRIZE OF £10 . . . David Woodcock

THE DANNREUTHER PRIZE CONCERTO £13 John Dobson

MARJORIE WHYTE MEMORIAL PRIZE Jane Hyland

CROYDON SYMPHONY ORCHESTRA PRIZE OF £5 5s. Joan Atherton

SARAH MUNDIAK PRIZE OF £3 3s. For a G.R.S.M. Student . . . Julian Dawson

THE MAJOR VAN SOMEREN-GODFREY PRIZE: Brian R. Cook, £75; Caroline Friend, £75;
Dorothy Robinson, £50; Bryan Sayer, £10.
Roger Vignoles, £10

ELLA LORD GILBERT MEMORIAL PRIZE (For Composition) £2 . . . See Composition Prize

CALLA WHEATON ESTEVA MEMORIAL PRIZE (For an Instrumentalist) £2 . . . See Cello Prize

RUTH GILBERT LIEDER AWARD (For a Lieder Singer) £5 John Elwes

THE DIRECTOR'S SPECIAL PRIZE OF £5 5s. Philippa Thomson

A.R.C.M. EXAMINATION

The following are the names of successful candidates

SECTION I. PIANOFORTE (Performing)

Hammond, Elizabeth Ada
Kiel, Christine
†Leonard, Mary Jocelyn
Marshall, Caroline Mae
*Vignoles, Roger Hutton
Wee Bee Hua, Belinda

Retford
London
London
Edinburgh
Linsworth, Hants.
London

SECTION II. PIANOFORTE (Teaching)

Appleby, Norma May
*Armour, Lesley Anne
Arthur, Janet M.
*Bach, Alan Rene
Barker, Elizabeth Mary
*Barnes, Judith Marilyn Emery
*Bell, Jacqueline Susan
*Bennett, Katherine Helen
*Bonard, Nigel Ian
*Brace, Susan
Brown, Elizabeth Margaret
Brown, Peter Alan
*Campbell, James Stuart
Charlton, Anthony Norman
*Corkhill, Judith Mary
Crosby, Elizabeth Mary
Dale, Rosemary
*East, Harold Reynolds
Evans, Susan
*Flatman, Roger Arthur
*Fulton, Celia Patricia
*Harmsworth, Josephine
Jones, Gladys Vera Mary
Kay, Aaron Joshua
Lague, Jeffrey
Litchfield, Mollie Jovee
*Lowndes, Pamela Janet
Major, Jennifer Deirdre
Marker, Stephen Ernest Henry
Mee, Lynette Ann
*Morse, Lynette
*Moxon, John Eardley
Paterson, Patricia Irene
Pond, Caroline Barbara
Priscott, Daphne Margaret
*Richardson, Margaret

West Mersea, Essex
Leeds
Edinburgh
London
Stalybridge
Banstead, Surrey
Stammore, Middlesex
London
London
Llanelli
Wheathampstead, Herts.
Hexham, Northumberland
Lasswade, Midlothian
Newcastle-upon-Tyne
Salisbury
Middlesbrough
Edinburgh
Canterbury
Buntingford, Herts.
London
London
Sutton, Surrey
Liverpool
Leicester
Dagenham
Newquay
Manchester
Leigh-on-Sea, Essex
London
Sutton Coldfield
London
Winchester
St. Dials, Cwmbran
Wareham, Dorset
Gosport
Doncaster

- Rolfe, Christine Irene
 Runciman, Greta Mary
 Sankarsingh, J. & Helene V. C.
 •Savage, Roger Bentham
 Scott, Margaret Christine Jane
 Shearer, Elisabeth Russell
 Snow, Elizabeth Anne
 Stevenson, Sandra Mary
 Strudwick, Madeline Carol
 Talbot, Charles John
 Todd, Jennifer Ann
 •Turpin, Mary Jane
 Waley, Helen Virginia
 Walker, Christopher John Albert
 White, Margaret Joyce
- West Bromwich
 Cobham, Surrey
 Trinidad
 London
 Elean
 Kilmacolin
 Sheffield
 Stirling
 London
 Edenbridge, Kent
 Wakefield, Yorks.
 Bournemouth
 Oxford
 Orpington, Kent
 Axminster
- SECTION III. PIANOFORTE Accompaniment
 •Surgenor, Ingrid
 Watson, Philip Begbie
- London
 Newport, Mon.
- SECTION IV. ORGAN Performing
 Beven, Eric Alfred Thomas
 •Brooks, Roger Grant
 Davey, Dennis John
 Parkhouse, Howard
 Tolman, S. James
- Croydon
 Worcester
 Torquay
 Port Talbot, Glam.
 Edenbridge, Kent
- SECTION V. ORGAN Teaching
 Collison, Margaret Ann
 Durant, Leslie Arthur Francis
 Friend, Patrick Lloyd
 Hagger, Jonathan Osborne
 •Rawlings, Margaret Helen
 •Stoggles, Jennifer
- Bexhill-on-Sea, Sussex
 London
 London
 Loughton, Essex
 Wolverhampton
 Portsmouth
- SECTION VI. STRING INSTRUMENTS (Performing)
Violin
 Hadjimakou, Leandrou Kyprou
 Hill, George Bernard
 Humphrey, Michael
 ‡Lamb, Robert Glasdon
 Misch, Klaus Josef
 ‡Sparcy, Carolyn
Violoncello
 Fimus, Catherine Meredith
 Sayer, Anthony Paul
 Wickham, Antonia Mary
- Cyprus
 Dulwich
 Nottingham
 Exeter
 Hitchen, Herts.
 Keswick, Cumberland
 London
 Sutton, Surrey
 Tonbridge, Kent
- SECTION VII. STRING INSTRUMENTS (Teaching)
Violin
 Biermann, David Julius
 Gifford, Barbara Helen
 Griffiths, Howard Lawrence
 Hepburn, Agnes Forbes
 Howard, Rosalind
 •Joss, John Wilham
 ‡Kiel, Christine
 Leden, Jana
 Masters, Beryl Vivien
 Mathews, Heather Irene
 •Oldham, Anne Mary
 •Rasaratnam, Nirmalini Rajadevi
 Rowling, Christine Beryl
 Scott, Linda R.
 •Stowell, Robin
 Sutton, Gilliam Elisabeth
 •Wood, Paul Richard
 •Yeeles, James Philip
Viola
 Chackett, Lesley Marion
 Link, Barbara Mary
 Fraser, Carol
 •Smedley, Michael Charles
Violoncello
 Doswell, Sarah
 Marshall, Mark Andrew
 Mitchell, Judith Anne
 Owens, Rhannon Mai
 Smith, Christopher Clive Ferrier
 Storey, Josephine Rebecca
 Welton, Maureen Gail
 •Wright, Janet Margaret
- West Monkseaton, Northumberland
 Wallington, Surrey
 Ipswich
 Edinburgh
 Sudbury, Suffolk
 Dundee
 London
 Buckhurst Hill, Essex
 North Cheam, Surrey
 Westcott, Surrey
 Rhodesia
 Colombo, Ceylon
 London
 Horley, Surrey
 Exeter
 Toot Baldon, Oxon
 Huddersfield
 Norwich
 Birmingham
 Colchester
 Birkenhead
 Nottingham
 Morpeth, Northumberland
 Wilmslow
 Guildford
 Liverpool
 London
 Oxford
 Scunthorpe, Lincs.
 Westbury-on-Severn, Glos.
- SECTION VIII. HARP (Performing)
 Tulley, Judith Ann
- London
- SECTION IX. WOODWIND AND BRASS INSTRUMENTS (Performing)
Oboe
 Briddick, Margaret
Clarinet
 •McHale, Josephine Jane
- Bishop Auckland
 Felixstowe

<i>Bassoon</i>	
*Watkins, Hugh Bartley	Belfast
<i>Trumpet</i>	
Tamplin, Stanley Frederick Edwin	Hillingdon, Middx.
<i>Bass Tuba</i>	
Chapman, Leonard Reginald	Osselt, Yorks.

SECTION X. WOODWIND AND BRASS INSTRUMENTS Teaching

<i>Flute</i>	
cBennett, Rosalind	Hereford
cMakins, Susan Judith	Malton, Yorks.
cFroman, Stephanie	Halesowen, Worcs.
<i>Oboe</i>	
Almond, Anita Jean	Enfield, Middx.
Bell, Harriet Helena	Cheltenham
Fisher, Jeanne Stella	Carnforth, Lancs.
Job, Christine Alfreda	London
cSutton, Susan	London
<i>Clarinet</i>	
cBusby, Terence	London
cChapman, Julia Catherine	London
cGates, John Laskine	London
cHogg, Julian Christopher	Farnham, Surrey
Holby, Jane Toheld	Chalfont St. Peter, Bucks.
Lees, Philippa Brown	Blackburn
Martin, Judith Patricia Stratten	Guildford
O'Connell	Richard Michael
O'Connell, Richard Michael	London
cStowell, Christopher John	Exeter
cSusskind, Ian Peter	London
cTorrance, Pamela Morven	Leicester
cWaller, Alison	St. Albans
<i>Bassoon</i>	
cMorton, Katherine Elizabeth	Eve, Suffolk
<i>Trumpet</i>	
cConner, Duncan James	Rawnsley, Staffs.
*Politt, Robert William	Clacton-on-Sea
<i>Trombone</i>	
Ellender, Paul Frederick	Sevenoaks, Kent

SECTION XI. SINGING (Performing)

‡Britton, Rosemary Elizabeth	Sheffield
cCampbell, Caroline Susan	Broxbourne, Herts.
cCornforth, Margaret	Birmingham
‡Courtney-King, Barbara Louise	Hove
*Naylor, Elaine	Blackpool
Neal, Brian	Datchet, Bucks.
cRubinstein, Jane Sophia	Esher
cShort, John Gilbert	Stockton-on-Tees
cSutton, Jennifer Doreen	Chessington, Surrey

SECTION XII. SINGING (Teaching)

‡Booth, Jennifer Ann	Gateshead, Co. Durham
Marks, Christine Vivien Nancy	Stoke-on-Trent, Staffs.
cMarshall, Sally Elizabeth	Ontario, Canada
cMartin, Catherine Mary	Cirencester, Glos.
Moon, Joyce Helen	Leicester
O'Hara, Anne	St. Helens, Lancs.
Poole, Lesley	Fareham, Hants.
Powell, Barbara Elizabeth	Birkenhead
Thain, Howard	Florida, U.S.A.
cThomson, Philippa Jane Meryl	Lindfield, Sussex
Ward, Kenneth Leslie	Brightlingsea, Essex
Waterman, Vanda Elizabeth	Colchester

SECTION XIII. MUSICIANSHIP AND THEORY 'A'

cSibley, David John	Nottingham
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SECTION XIV. HARPSICORD (Performing)

c*Wordsworth, Barry Lynn	Ewell, Surrey
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SECTION XV. SCHOOL MUSIC (Teaching)

Brooks, Denis Tom	Poulton-le-Fylde, Blackpool
Callaghan, Mary Linda	Dovercourt, Essex
Knight, Anthony Hugh	Birmingham

‡Pass with Honours

*Pass in Special Harmony paper

cCollege student

JOHN R. STAINER, Registrar

NEW STUDENTS

- Aitken, Margaret Wigan
 Ashfield, I. Rhoda Rochester
 Bartlett, Frances M. Zambia
 Barwood, Sarah M. H. Oxford
 Berkeley, Julian L. London
 Biles, Neil L. Dorking
 Bishop, Robert H. Wimbler
 Blair, Roger P. Newcastle on Tyne
 Birrell, Charles A. London
 Boulter, Michael V. Benfleet
 Boulton, Audrey J. Wisbech
 Boyle, Diana R. London
 Bracovski, Roger A. Havant
 Burns, Shelagh Sevenoaks
 Burr, Lorna M. Dartford
 Chase, Anne P. U.S.A.
 Cheek, Stephen A. Colchester
 Chibbett, Michael E. London
 Church, Veronica J. Woking
 Clark, Penelope A. Tring
 Clarke, Judith G. Dorking
 Cochran, Wendy Rochester
 Cole, David R. Colchester
 Cole, Michael J. High Wycombe
 Condon, Robert London
 Cooper, Elizabeth R. Uruguay
 Coulthard, Philip T. London
 Crosby, Elizabeth M. Middlesbrough
 Curphey, Muriel E. I.O.M.
 Currie, Jacqueline Aldershot
 Curror, Ian M. Whitelake
 David, N. Elizabeth Kelsall
 Davies, Elizabeth M. Neath
 Davies, Rosemary A. Manchester
 Davis, Joanne P. U.S.A.
 Denny, Anthony G. Paignton
 Dirckze, Gillian L. London
 Doug, Maureen Glasgow
 Drain, Pauline J. N.Z.
 Lade, Richard S. Nottingham
 Edwards, Michael R. Orpington
 Ergan, Betül Turkey
 Essexwood, Peter J. W. Bridgford
 Evans, Robert D. London
 Ewart, John G. Stevanage
 Lawcett, Richard C. Guildford
 Finn, Lesley V. Barnet
 Fisher, D. Jane Halstead
 Ford, John S. Henley
 Forster, John Rotherham
 Fox, Janet Chilwell
 Fruchter, Rena U.S.A.
 Georgiadis, Peter Beckenham
 Goff, Anthony H. London
 Goldberg, Rachelle Harrow
 Goldring, Malcolm D. Beaconsfield
 Goodman, Roy D. Hull
 Green, William J. C. Keswick
 Griffiths, Howard, L. Bentley
 Hall, Herbert I. Dublin
 Lambdin, Magdalen J. Kidderminster
 Hamilton, James A. Glasgow
 Hansen-Bay, Jane L. M. Hadham
 Harris, Linden V. S. Godstone
 Harston, Gillian D. Barnsley
 Hatton, L. Ann Kidderminster
 Haycock, Susan J. Walsall
 Head, Veronica Hailsham
 Hendrick, Philomena Cork
 Hennessy, Ian J. London
 Higgs, Timothy J. Edenbridge
 Hiltrop, Philip Leeds
 Hilton, Angela C. Bournemouth
 Hipkins, Barrington S. Warley
 Hirst, Ian Barnsley
 Holden, Margaret A. London
 Holloway, Jane E. London
 Holtum, Richard J. Nottingham
 How, Alison, J. London
 Howard, Colin P. Bedford
 Huggins, Judith P. London
 Inness, Peter H. Falkirk
 Ives, Stephen G. Lowestoft
 James, Catherine St. Ives
 Jannotta, Roger L. U.S.A.
 Jenkins, David H. Brighton
 Jennerv, Elizabeth A. Pinner
 Jones, Susan M. Abergavenny
 Jordan, Russell J. Ilford
 Jowitt, Felicity M. Gravesend
 Kennedy, Jasmine A. Hornchurch
 Kennedy, Robert K. Canada
 Kerrey, Elizabeth A. London
 Keris, Charles A. P. London
 Koop, Gary London
 Laing, John H. Ashted
 Leachman, Elizabeth G. Kenilworth
 Lenton, Rosalind Leicester
 Lenton, Stephen P. Leicester
 Lewis, Irvil B. Romford
 Lim, Gook-Luen Singapore
 Lim, Soon K. Singapore
 Lloyd, Terence M. E. Neath
 Lloyd-Webber, Julian London
 Louis, Leslie B. Singapore
 Lovelidge, Susan M. Woodford
 Lynas, Joan S. Sittingbourne
 McLoughlin, Ann Bickenhead
 McNeill, Riley M. Fife
 McVay, Michael P. Paisley
 Madgewick, Francine Rustington
 Mason, Geraldine M. London
 Maves, Gela A. London
 Meadows, Anna New Malden
 Medcroft, Jean London
 Miller, Ambrose M. Reading
 Miller, Vicki E. London
 Mowles, John S. Newcastle under Lyme
 Munro, Jennifer M. E. Gosport
 Murray, David G. Newcastle on Tyne
 Nalden, Rosemary N.Z.
 Norman, Alison M. Cuckfield
 Olsen, Sheila M. Bournemouth
 Parsons, David Halesowen
 Pail, Graham R. Chigwell
 Phelps, Melissa J. Horsham
 Phillips, Margaret C. Maidstone
 Pope, Margaret S. Plymouth
 Porter, Rosalind J. London
 Predota, Christine W. Bromwich
 Preston, Edward G. Nottingham
 Pugsley, David A. Leicester
 Pummell, Andrew R. Woodford
 Purkis, Anthony G. Newcastle on Tyne
 Quirk, Sarah E. I. Zandua
 Reynolds, John Taunton
 Richardson, Jeannette A. Cheltenham
 Robertson, Michael N. London
 Rootes, Edward G. Cambridge
 Rusbridge, Richard J. Guildford
 Ryecroft, Eric B. S.A.
 Salmon, Gillian W. Ilford
 Sealey, Annabel J. Hamble
 Shalim, Luane P. London
 Sharp, Timothy L. Kempston
 Sharpe, Nigel C. Chelmsford
 Simpson, Helen M. Woodbridge
 Simpson, Richard G. Yorks.
 Sleeman, Cynthia M. New Malden
 Smeeton, Roger W. Moreton
 Smith, Alistair W. S. Aberdeen
 Smith, Colin R. Solihull
 Smith, Diana M. London
 Smith, John S. Solihull
 Smith, Kenneth D. London
 Smith, Norman A. Ilkington
 Smith, Susan E. Bury St. Edmunds
 Sneath, David W. Richmond
 Spall, Charles W. Woodbridge
 Speck, Linda Norfolk
 Sung, Lily Hong Kong
 Suter, Jeremy L. Ely
 Suwala, Elizabeth M. London
 Swan, Richard, J. Hounslow
 Talbot, Neil S. Oadby
 Tan, Kee Bin Kuala Lumpur
 Tarning, Judith Brighton
 Thickitt, Patricia A. Slough
 Thomas, Janet A. Garshington
 Thorley, Peter London
 Tinker, Christopher G. Sheffield
 Tung, Ann Hong Kong
 Twitchin, Peter M. London
 Vendome, Richard A. Headington
 Vizard, Peter A. Hove
 Wallis, Wendy A. London
 Webb, Bruce A. London
 Weeks, John B. Hornchurch

Weitz, Susan E. (Reading)
 Welch, Jennifer G. (Bristol)
 Whitehead, Jill M. (Gillingham)
 Wilcock, Elizabeth S. (Pontefract)
 Williams, Anita (London)
 Williams, Sheila (Redcar)
 Wilson, Malcolm P. (Walsall)
 Wilson, Roland S. (Leeds)
 Wood, Bruce (Grimsby)
 Wood, Lynne J. (Huddersfield)

Woollard, Stuart J. (Chingford)

Ball, Andrew C. (Eastleigh)
 Byam-Grounds, Gabrielle (Stockport)
 Falk, Nina (U.S.A.)
 Henderson, Malcolm R. C. (London)
 Lautman, Jonathon R. (U.S.A.)
 Matsushiro, Teruaki (Japan)
 Seacome, Jacqueline M. (Cheltenham)
 Soken, Hiroho (Japan)

G.R.S.M. EXAMINATION

July 1968

PASS WITH DISTINCTION

Mary Pond
 Avril Sewell

PASS

Susan Allen
 Terence Atkins
 * Jane Atkinson
 Elizabeth Baldey
 Glyn Banfield
 Christopher Bowater
 Philip Broadway
 Marion Buck
 Margaret Bunting
 Jennifer Cridge
 Maureen Cuckson
 Carla Curtis
 Gillian Davies
 Patricia Davis
 Julian Dawson
 John Donnett
 Cynthia Eweny
 Linda Gambling
 Charles Gilbert
 Roberta Hartwell
 Rose-Marie Hawkins

Cynthia Haywood
 Martin Hotten
 Jennifer Johnson
 * Andrew Jones
 Josephine King
 Richard King
 Mary Landucci
 Elizabeth Lane
 Victoria Moteno
 Pamela Morley
 Rosalind Nimes
 Malcolm Proctor
 Diana Shepherd
 Angela Smith
 Anthony Taylor
 Philip Taylor
 * Marilyn Toller
 Sarah Turner
 Marilyn Whitehead
 Sheila Wiggs
 Martin Wightman

* Awarded Distinction in the Practical Examination only.

* Awarded Distinction in the Written Examination only.

CONCERTS

The Opera School

in conjunction with
The Patron's Fund and the Ernest Palmer Fund for Opera Study

July 17, 18 and 19

GIANNI SCHICCHI

Opera in One Act
Libretto by Gioacchino Forzano
English version by Percy Pitt
Music by Giacomo Puccini
Production by Eric Shilling

Characters:

Gianni Schicchi						Percy Stearn
Lauretta, his daughter					{ Wed. and Thurs.	June Shand
Simone					{ Fri.	Tom Sue Burley
Zita					{ Wed. and Thurs.	Martin Snowden
Marcio					{ Fri.	Marjorie Sonnewille
La Cieca, his wife						Patricia Sabin
Gherardo					{ Wed. and Thurs.	Max Jarman
					{ Fri.	Kathleen Edgar
Nella, his wife						Margaret Fynch
					{ Wed. and Thurs.	James Colclough
Gherardino, their son					{ Fri.	Ruth Hamilton Smith
					{ Wed.	Elizabeth Lane
Betto, the poor relation					{ Thurs. and Fri.	Tom Sue Burley
Rinuccio, Zita's nephew						Myrina Maal
Spinelloso, the doctor						Roger Begley
Amantio, the lawyer						Keith McDonald
Pirellino { his clerks						Raymond Scally
Guccio						John Short
						Darrell Moulton
						Charles Metcalfe

Time: Late XIII Century

Place: A room in the house of Buoso Donati in Florence

PRIMA DONNA

An Opera in One Act
Libretto by Cedric Cliffe
Music by Arthur Benjamin
Production by Dennis Arundell

Characters:

Florindo, a Venetian gentleman						Max Jarman
Alcino, his friend						Raymond Scally
The Count, Florindo's uncle						Thomas Allen
Olimpia { of the					{ Wed. and Fri.	Josephine Darnell
Fiammetta { Opera					{ Thurs.	Sandra Wilkes
					{ Wed. and Fri.	Ann Williams
					{ Thurs.	Della Jones
Bellina, maid to Florindo					{ Wed. and Fri.	Yvonne Fuller
					{ Thurs.	Patricia Sabin
						Michael Bauer
						Lan Fishman
Pastry-Cooks and Servants						Charles Metcalfe
						Darrell Moulton
						Jason Shute
						James Wallace

Time: Middle XVIII Century

Place: A room in Florindo's house in Venice

Leader of Orchestra Catherine Mackintosh

Production Manager Pauline Elliott

Stage Manager Peggy Taylor

Assistant Stage Manager Kenneth White

Scenery for Gianni Schicchi designed by Andree Welstead and built by Peter Collier

with renovations by Angela Vernon Bates

Scenery for Prima Donna arranged from stock by Pauline Elliott

and decorated by Angela Vernon Bates

Scene Painters Angela Vernon Bates and Yvonne Garner

Costumes for Gianni Schicchi from The Royal College of Music Wardrobe

and made by Eileen Anderson

Costumes for Prima Donna designed by Angela Vernon Bates

and made by Eileen Anderson

Wigs by 'Bert'

For the Royal College of Music Opera School:

Conductor and Director Richard Austin

Resident Producers Dennis Arundell, Eric Shilling, Joyce Wodeman

Music Staff David Todd Boyd

Student Repetiteurs Graham Bond, Andrew Charity, Julian Dawson,

Celia Harper, David Kram, Alan Laing, Philip Taylor

Opera Secretary Pauline Elliott

Orchestral Concerts

THE FIRST ORCHESTRA

June 13

Overture	Lamont	Beethoven
Soprano Aria from Act II of <i>Un Ballo in Maschera</i>	Ma dall' arido Anne Williams	Verdi
Concerto for Cello and Orchestra	Jane Hyland Scholar	Dvorak
Symphony no 2 in D	Conductor Vernon Handley Leader of the Orchestra Levon Chilingirian Scholar	Brahms

CHAMBER ORCHESTRA

May 23

Overture	Così fan tutte	Mozart
Sinfonia Concertante for Violin, Viola and Orchestra	Violin Levon Chilingirian Scholar Viola Donald McVay Scholar	Mozart
Symphony no 4 in c (<i>The Tragic</i>)	Conductor Harvey Phillips Leader Anne Parkin Scholar	Schubert

June 18

Scherzo from 'A Midsummer Night's Dream'		Mendelssohn
Concerto for Flute and Orchestra in D, K. 313	Christopher Nicholls	Mozart
Serenade for small Orchestra		Karel Husa
	Flute Celia Chambers Oboe Peter Walden Exhibitioner Clarinet Pamela Torrance Scholar Bassoon Andrew Barnell Scholar Horn Tessa Schiele	
"Les Illuminations" for Tenor voice and Strings	Martyn Hill	Benjamin Britten
Symphony no 88 in G	Conductor Harvey Phillips Leader Anne Parkin Scholar	Haydn

SECOND ORCHESTRA

May 21

Piano Concerto no 5 in E flat (<i>The Emperor</i>)	Dennis Lee Associated Board Scholar	Beethoven
Cello Concerto in b	Catherine Finny Scholar Conductor Harvey Phillips Leader Joan Atherton Exhibitioner	Dvorak

June 11

Overture, Benvenuto Cellini		Berlioz
Concerto for Violin and Orchestra	Anne Parkin Scholar	Brahms
Symphony no 5 in c	Conductor Harvey Phillips Leader Joan Atherton Exhibitioner	Beethoven

July 9

Tintagel		Rav
Lachian Dances		Janaček
Concerto for Violin and Orchestra		Tchaikovsky
Buckaroo Holiday from 'Rodeo'	David Woodcock	Aaron Copland
	Conductor Harvey Phillips Leader Joan Atherton Exhibitioner	

THIRD ORCHESTRA

(with Student Conductors)

July 11

Symphony in C (Grand Duo, D. 812)	Conductor Philip Taylor	Schubert orch. P. Taylor
Symphony no 104 in D (<i>The London</i>)	Conductors Peter Susskind David Fanshawe Scholar Smart Allen	Haydn
Nursery Suite	Conductors P. Bowden-Smith M. Hutton J. Marten M. Fox A. Charity	Elgar
Concerto for Cello and Orchestra	Angela Hardie Scholar Conductor Graham Bond Exhibitioner	Schumann
Four Movements from the Suites, L'Arlesienne	Conductors Edward Warren Stephen Wikner George Borwn Leader Alison Hyland	Bizet

Choral Concerts

BACH CANTATA CLUB

Choir and Orchestra

May 27

Cantata no 125: Mit Fried' und Freud' ich fahr' dahin

Alto Doreen Walker (Scholar)

Tenor John Elwes

Bass Thomas Allen

Cantata no 52: Falsche Welt, du trau'st nicht

Soprano Caroline Friend

Magnificat

Soprano I Andree Back

Soprano II Carole Gibb

Alto Susan Daniel

Tenor Julian Pike

Bass Peter Dakin

Obligato players:

Flutes

Christopher Nicholls

Jann Geiss

Oboes and

Oboe d'amore

Oboe III

Bassoons

Roy Carter (Scholar)

Peter Walden (Exhibitioner)

Andrew Gauthery

Robert Cold (Scholar)

Peter Whittaker

Continuo players:

Organ and

Harpsichord

Dr Lotthouse

Alan Wilson (Scholar)

Richard Coulson

Conductor Dennis Darlow

Leader Peter Stevens

CHORAL CLASS AND ORCHESTRA

June 26

Mass in e for Eight-part Choir and Wind Instruments

Symphony of Psalms for Chorus and Orchestra

Psalmus xxxviii vv.13-14

Psalmus xxxix vv.1-4

Psalmus cii complete

Bruckner

Stravinsky

Conductor John Russell

The Director's Concert

June 17

The Art of Fugue

Bach

Prepared for performance by Leonard Isaacs

Flute and Bass Flute

Celia Chambers

Oboe and Cor anglais

Caroline Davis

Oboe d'amore

Joanna Lees

Bassoons

Andrew Barnell (Scholar)

Stanley Chalmers

Violins

Levon Chilingirian (Scholar)

Benedict Crabb

Viola

Donald McVay (Scholar)

Cellos

Catherine Fennis (Scholar)

Bass

Janet Hyland (Scholar)

Harpsichord

Richard Bramhall

Trevor Pincock

Directed by John Francis

Cobbet Prize Concert

June 12

Quartet for Clarinet and Strings

Richard Roderick Jones

Clarinet

Eleanor Richards (Exhibitioner)

Violin

Philip Yeates

Viola

Nicholas Logie (Scholar)

Cello

Ann Barber

String Quartet

George Brown

Violins

Paul Wood

Viola

Philip Yeates

Cello

Carolyn Davies

Cello

Corinne Glass

Sonata for Violin Viola and Cello

Douglas Young

Violin

Joan Atherton (Exhibitioner)

Viola

Nicholas Logie (Scholar)

Cello

Anthony Sayer

'Three'

Donald Fraser

Flute and Alto Flute

Christopher Nicholls

Oboe and Cor anglais

Roy Carter (Scholar)

Viola

Simon Rowland-Jones (Scholar)

Cello

Catherine Fennis (Scholar)

Percussion

Gary Kettel

Donald Fraser

Adjudicator Kenneth V. Jones

The order of this programme decided by ballot

Workshop Performance

May 2

THE MUSIC GROUP OF LONDON

Clarinet Bernard Walton
Horn Alan Civil
Violin Hugh Bean
Cello Eileen Croxford
Piano David Parkhouse

Nine or Ten Osanias, for Clarinet, Horn, Violin, Cello and Piano
Trio for Violin, Horn and Piano, op 40

Anthony Gilbert
Brahms

Service in Commemoration

of the Musicians whose names are written in
THE MUSICIANS' BOOK OF REMEMBRANCE
THE CHURCH OF THE HOLY SEPULCHRE
Holborn Viaduct, E.C.1

May 28

Voluntaries: Prelude and Fugue on a theme of Vittoria
Preludio al Vespro di Monteverdi
Hymn: O what their joy and their glory must be

Britten
Tippett
Tune, Regnator orbis

THE BIDDING

'Evening Hymn'

(Words by Sir Thomas Browne (1605-1682))

William H. Harris

THE LESSON

Nunc Dimittis (Collegium Regale)

Herbert Houell

PRAYERS

Motet: 'There is an old belief'

(Words by John Gibson Lockhart)

C. H. H. Parry

ADDRESS

Hymn: 'For all the Saints'

C. F. Stanford

THE BLESSING

Voluntary: Prelude on 'Hythodol'

Vaughan Williams

Choir: The Royal College of Music Choir-Training Class

Conductor Richard Latham

Organist Hubert Dawkes

Reader Sir Keith Falkner

Rector: The Reverend Canon Richard Tydeman, M.A.

Recitals

May 13

Violin Anne Parkin (Scholar)
Piano Kathryn Sturrock
and The Kensington Consort
Soprano Sandra Wilkes
Alto Anne Collins
Tenor Neil Jenkins
Baritone Thomas Allen
Piano Clifford Benson (Exhibitioner)

Sonata for Violin and Piano in G, op 78

Brahms

Five Songs from England's Helicon

Ernest Walker

- (a) The shepherd's consort
- (b) Daniel's song to his Diaphenia
- (c) Love the only price of love
- (d) Wodenfride's song in praise of Amargana
- (e) A sweet pastoral

Trigane for Violin and Piano

Ravel

Thirteen Songs from the Liebeslieder, op 52

Brahms

Piano Duet { Clifford Benson (Exhibitioner)
Julian Dawson

June 6

Piano Enlex Wu (Associated Board Scholar)
Violin David Woodcock
Piano Clifford Benson (Exhibitioner)

Three Sonatas for Piano

Scarlatti

- (a) In F sharp (Largo 31)
- (b) In B minor (Largo 33)
- (c) In D major (Largo 14)

Sonata for Violin and Piano

Cesar Franck

Two Pieces for Piano

Liszt

- (a) Concert Study in F (La Leggerezza)
- (b) Paganini Study in E (La Campanella)

Two Pieces for Violin

Szymanowski-Kochanski

- (a) Chant de Roxane
- (b) Caprice no 9 for Violin solo

Paganini

Sonata for Piano (1952)

Paganini

Chamber Concerts

May 7

- Sonata for Clarinet and Piano in E flat, op 120, no 2 *Brahms*
 Pamela Torrance (Scholar)
 Bryn Turley (Scholar)
- Bachianas Brasileiras no 6 for Flute and Bassoon *Villa-Lobes*
 Susan Milan (Scholar)
 Andrew Barnell (Scholar)
- Canticle II: Abraham and Isaac, for Alto, Tenor and Piano *Benjamin Britten*
 Doreen Walker (Scholar)
 John Elwes
 Graham Bond (Exhibitioner)
- Quartet for Flute, Viola, Guitar and Cello, D. 96 *Schubert*
 Flute Celia Chambers
 Viola Judith Swan
 Guitar Anthea Gifford
 Cello Angela Hardie (Scholar)

July 16

- Concerto in a for Flute, Violin, Harpsichord and Strings, S. 1044 *Bach*
 Flute Christopher Nicholls
 Violin Anne Parkin (Scholar)
 Harpsichord Trevor Pinnock
 Violins Joan Atherton (Exhibitioner)
 Martin Loveday
 Viola Elizabeth Parkin
 Cello Angela Hardie (Scholar)
 Bass Richard Bramhall
- Piano Solo, Mephisto Waltz no 1 *Liszt*
 John Dobson
- Piano Quartet in c *Fauré*
 Violin Gillian Bailey
 Viola Stuart Green
 Cello Keith Glossop
 Piano Howard Shelley (Scholar)

Harpsichord Concert

June 19

- Sonata no 2 for Violin and Harpsichord in A *Bach*
 Paul Wood
 Barry Wordsworth (Scholar)
- Concerto for six melodic instruments and basso continuo in a *Telemann*
 Violins Jana Leden
 Carol Ballenger
 Recorders Monila Hellberg
 Anthea Webster
 Oboes Andrew Cauthery
 Angela Whelan
 Cello Corinne Glass
 Harpsichord Barry Wordsworth (Scholar)
- Variations on Les Folies d'Espagne *C. P. E. Bach*
 Alan Wilson (Scholar)
- Psalm 130: Aus der Tiefen ruf ich, Herr, zu dir *Christoph Bernhard (1627-1692)*
 Soprano Catherine Martin
 Violins Gwynneth Barkham (Scholar)
 Petronella Dittmer (Scholar)
 Cello Nigel Parry (Exhibitioner)
 Harpsichord Stephen Thomson (Scholar)
- Two Pieces for Harpsichord: *Froberger*
 (a) Toccata in d
 (b) Variations on 'Auf die Mayerin'
- Quintet for Flute, Oboe, Violin, Viola and Continuo *J. C. Bach*
 Flute David Eaton
 Oboe Peter Walden (Exhibitioner)
 Violin Philip Yeeles
 Viola Malcolm Williamson
 Cello Frances Jones
 Harpsichord Richard Coulson

Informal Concerts

May 1

- Three Preludes for Piano from Book 1: *Debussy*
 (a) Ce qu'a vu le vent d'ouest
 (b) Minstrels
 (c) Les collines d'Anacapri
- Three Songs for Baritone and Piano from op 32: *Brahms*
 (a) Wie rafft ich mich auf in der Nacht
 (b) Wehe, so willst du mich wieder
 (c) Ich schleich umher betrubt und stumm
 Alan Laing
 Glyn Davenport (Scholar)
 Accompanist Stephen Rose

Piano solo	Les jeux d'eaux a la Villa d'Este	Liszt
Three Songs for Soprano and Piano:	Maria Czyrek (Scholar)	Verdi
(a) Il tramonto		
(b) Ad una stella		
(c) La zingara		
	Josephine Darnell	
Sonata for Cello and Piano in e	Accompanist David Kram	Brahms
	Ann Barber	
	Susan Milan (Scholar)	
May 15		
String Quartet in D, op 18 no 3		Beethoven
	Violins Mark Butler	
	Nirmalini Rasaratnam (Scholar)	
	Viola Ann Rowley	
	Cello Linda Krause	
Sonata in a for solo Flute	Auriol Lark (Scholar)	C. P. E. Bach
Sonata for Piano, op 1	Douglas Young (Scholar)	Alban Berg
Four Songs for Soprano and Piano:		Schumann
(a) Jemand		
(b) Lied der Zuleika		
(c) Mondnacht		
(d) Volksliedchen		
	Elizabeth Lane	
Trio Pathetique for Clarinet, Bassoon and Piano	Accompanist Marilyn Whitehead	Glinka
	Clarinet Anthony Lamb	
	Bassoon Robert Codd (Scholar)	
	Piano Julian Dawson	
May 22		
Piano Trio in d		Arensky
	Violin Levon Chilingirian (Scholar)	
	Cello Nigel Parry (Exhibitioner)	
	Piano Clifford Benson (Exhibitioner)	
String Trio in D, op 9, no 2		Beethoven
	Violin Catherine Mackintosh	
	Viola Ruth Treloar	
	Cello Ann Barber	
Piano Trio in e (The Dumky)		Dvorak
	Violin Gillian Bailey	
	Cello Keith Glossop	
	Piano Howard Shelley (Scholar)	
May 29		
String Quartet in E flat, op 74		Beethoven
	Violins Richard Kirkland	
	Susan Bicknell	
	Viola Trevor Jones	
	Cello Marie Howard	
Suite for three Clarinets		Arnold Cooke
	Pamela Torrance (Scholar)	
	Barbara McGregor (Scholar)	
	Alison Waller (Exhibitioner)	
Five Songs from Liederkreis:		Schumann
(a) In der Fremde		
(b) Schöne Fremde		
(c) Die Stille		
(d) Intermezzo		
(e) Waldesgespräch		
	Soprano Barbel Ann Edwards (Exhibitioner)	
	Accompanist Janet Lowndes	
String Quintet in D, K 593		Mozart
	Violins Paul Wood	
	Philip Yeates	
	Violas Nicholas Logie (Scholar)	
	Carolyn Davies	
	Cello Corinnne Glass	
July 10		
Two movements from Sonata for Cello and Piano in E.		Valentini
	Nigel Parry (Exhibitioner)	
	Clifford Benson (Exhibitioner)	
Sonata for Flute and Piano		Hindemith
	David Eaton	
	Robert Ferguson	
Suite Pour le Piano		Debussy
	Joanna Cock	
Four Mignon Songs from the Goethe Lieder:		Wolf
(a) Heiss mich nicht reden		
(b) Nur wer die Sehnsucht kennt		
(c) So lasst mich scheinen		
(d) Kennst du das Land		
	Soprano Margaret Gimson	
	Accompanist John Harrison	
La Fontaine d'Arethuse for Violin and Piano		Szymanowski
	Joan Atherton (Exhibitioner)	
	Celia Harper	

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FOUNDED 1906

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